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URBAN/MUNICIPAL

Nov. 1989 — Dec. 1990

ARTS ADVISORY SUB-COMMITTEE

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THE CORPORATION OF THE CITY OF HAMILTON

OFFICE OF THE CITY CLERK

7 November 1989

URBAN MUNICIPAL

NOTICE OF MEETING

NOV 8 1989

Arts Advisory Sub-Committee

GOVERNMENT DOCUMENTS

Friday, 1989 November 17
12:00 o'clock noon
Room 219, City Hall

C. Coutts

C.J. Coutts, Secretary
Arts Advisory Sub-Committee

A G E N D A

1. Minutes of the meeting held 1989 October 20
2. Revisions to Terms of Reference
3. Draft Art In Public Places Policy
4. Arts Awareness Week
5. Art Budget Considerations:
 - a) Expansion Items
 - b) Maintenance Items
6. Hamilton Arts Award - no copy
7. Community Funders Meeting
8. Other Business
9. Adjournment

I

Friday, 1989 October 20
12:00 o'clock noon
Room 219, City Hall

The Arts Advisory Sub-Committee met.

There were present: Mr. C. Renaud, Chairman
Mr. J. Gaul
Ms. C. Nemeth
Mr. B. Powell
Mr. B. Mason
Ms. L. Morris
Ms. L. Robinson

Regrets: Mr. P. Mandia, Vice-Chairman
Alderman D. Christopherson
Alderman M. Kiss (ill)
Mrs. J. Malseed
Mr. G. Mallory
Ms. S. Greenspan

Also Present: Ms. C. York, Arts Co-Ordinator
Ms. J. McNeilly, Community Development Department
Mr. G. Etele, Downtown Promenade B.I.A.
Mr. C. Furey, Local Artist
Ms. C. Coutts, Secretary

Minutes of the meeting held 1989 October 10 were adopted.

Ms. J. McNeilly, Community Development Department, and Mr. G. Etele, Downtown Promenade Business Improvement Area were present to address the Committee's concerns with respect to the 1990 Downtown Outdoor Mural Project initiated by the Downtown Action Plan Co-Ordinating Committee and administered by the Community Development Department and the Downtown Promenade Business Improvement Area Association.

The Committee, at its meeting held 1989 October 10, supported this project but expressed some concerns in that a Toronto firm had been consulted to provide the technical services and consultation for this project. The Committee felt that these services should be provided locally by a Hamilton firm.

Ms. McNeilly, Community Development Department, and Mr. G. Etele, Downtown Promenade B.I.A., informed the Committee that Mural Graphics Unlimited, a Toronto firm, was contacted as a fact finding process to determine the details involved with such a project. Mural Graphics would be able to provide the creative and technical services associated with this project as they have considerable expertise and experience in Mural Projects. Mr. Etele stated that the technical services may have to be tendered out.

Ms. McNeilly further informed the Committee that a report will be forwarded to the next Planning and Development Committee recommending that this 1990 Mural Project be supported and that funds are available within the Community Development Department's budget.

Concerns were further raised on the involvement of this Committee in the overall planning process for this project. Ms. McNeilly stated that she could include within the project's guidelines that a member of the Arts Advisory Sub-Committee be involved in the planning process.

After considerable discussion, the Committee approved the following.

- a) That the Arts Advisory Sub-Committee endorse the 1990 Downtown Outdoor Mural Project as initiated by the Community Development Department and the Downtown Promenade Business Improvement Area; and

Attendance

Minutes adopted

Mural Project

Mural Graphics Unlimited

Support for 1990 Mural Project

The Arts Advisory Sub-Committee

1989 October 20

- b) That the Arts Advisory Sub-Committee be available to assist the Community Development Department and the Downtown Promenade Business Improvement Area in any way possible in planning this project.

Mr. Powell suggested that the organizers of this event contact the Ontario Arts Council for further funding for their project. Ms. York, Arts Co-Ordinator will contact the Ontario Arts Council to determine if funding is available.

To implement the objectives of the Arts Policy which was recently adopted by City Council, the Committee re-established the Funding, Facilities and Relationships Sub-Committees and appointments were made as follows:

Funding Sub-Committee

- All members of the Arts Advisory Sub-Committee

Facilities Sub-Committee

- Mr. Bob Mason
- Mr. Bill Powell

Relationships Sub-Committee

- Ms. Lynda Morris
- Ms. Liz Robinson
- Ms. Carmen Nemeth

Committee members absent from today's meeting will be appointed to either the Facilities or Relationships Sub-Committee at the next meeting.

Discussion ensued on the establishment of an Art In Public Places Sub-Committee. It was the suggestion of Ms. Greenspan at a previous meeting to establish such a Committee consisting of representatives of the Arts Community. The Arts Co-Ordinator will contact Ms. Greenspan to determine those individuals suggested by Ms. Greenspan to serve on this Sub-Committee. It is hoped that an Art In Public Places Policy be in place by February 1990.

Ms. York, Arts Co-Ordinator, informed the Committee that Mr. Alan Oddy has accepted the nomination for the 1989 Hamilton Arts Award. The Award Ceremony will be held on Wednesday, 1989 November 22 at 7:00 o'clock p.m. in Meeting Room A of the Hamilton Public Library. Committee members will be forwarded an invitation in the near future.

Mr. Bill Powell suggested that the Hamilton Spectator be asked to provide all newspaper articles on Mr. Oddy and that they be on display at the Award Presentation Reception.

There being no further business, the meeting then adjourned.

Taken as read and approved

Mr. Chuck Renaud, Chairman
Arts Advisory Sub-Committee

C.J. Coutts, Secretary

Funding for Mural Project

Re-establishment of Sub-Committees

1989 Hamilton Arts Award

Adjournment

FOR ACTION

2

REPORT TO: Chairman and Members
Arts Advisory Sub-Committee

FROM: C. York, Arts Co-Ordinator

DATE: 1989 November 6

COMM FILE:


DEPT FILE:

SUBJECT: TERMS OF REFERENCE - ARTS ADVISORY SUB-COMMITTEE
(Post-Policy Approval Amendments)

RECOMMENDATION:

That the following revised Terms of Reference be approved for the Arts Advisory Sub-Committee:

- a) That the Arts Advisory Sub-Committee's general mandate is to act in an advisory capacity to the Parks and Recreation Committee on matters related to the arts in Hamilton.
- b) That the Arts Advisory Sub-Committee draft an Art in Public Places Policy and submit it to the Parks and Recreation Committee for consideration.
- c) That the Arts Advisory Sub-Committee monitor the "Policy For The Arts" on an ongoing basis and meet annually with the Arts Community for its input and information.
- d) That the Arts Advisory Sub-Committee administer the Hamilton Arts Award on an annual basis.


C. York, Arts Co-Ordinator

FINANCIAL IMPLICATIONS: (IF NONE, STATE N/A)

N/A

BACKGROUND:

The attached Terms of Reference adopted by City Council on 1989 March 7 have had a need to be revised as the Arts Policy has been adopted by Council and an Art in Public Public Places Policy is urgently needed.

Attached

Corporation of the City of Hamilton
Memorandum

TO: Miss C. Coutts, Secretary
Arts Advisory Sub-Committee

FROM: Robert C. Prowse, Secretary
Parks and Recreation Committee

OUR FILE:
PHONE: 526-2747

SUBJECT: TERMS OF REFERENCE - ARTS ADVISORY
SUB-COMMITTEE

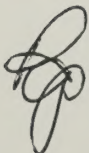
DATE: 1989 March 20

This is to advise that the Parks and Recreation Committee at its meeting held Tuesday, March 07, 1989 approved the following with respect to an item dealing with the Terms of Reference for the Arts Advisory Sub-Committee:

That the following Terms of Reference be approved for the Arts Advisory Sub-Committee:

- (a) That the Arts Advisory Sub-Committee's general mandate is to act in an advisory capacity to the Parks and Recreation Committee on matters related to the arts in Hamilton.
- (b) That the Arts Advisory Sub-Committee draft a Municipal Arts Policy and submit it to the Parks and Recreation Committee for consideration.
- (c) That after such time as the Municipal Arts Policy has been approved by City Council, the Arts Advisory Sub-Committee will monitor the Municipal Arts Policy on an ongoing basis and meet annually with the Arts Community for its input and information.
- (d) That the Arts Advisory Sub-Committee administer the Hamilton Arts Award on an annual basis commencing in 1989.

You will note that the item submitted by your Sub-Committee was substantially changed by the Parks and Recreation Committee. I suggest that you bring this to the attention of the Committee members at your earliest convenience.

 RCP:lp

FOR INFORMATION

3

REPORT TO: Chairman and Members
Arts Advisory Sub-Committee

FROM: C. York, Arts Co-Ordinator

DATE: 1989 November 2

COMM FILE:

DEPT FILE:

SUBJECT: DRAFT ART IN PUBLIC PLACES POLICY - OBJECTIVE #5

BACKGROUND:

The Objective reads as follows:

"To encourage the visibility of art in existing and future publicly accessible places in the City of Hamilton."


Attached for your review are the following:

- 1) Report (July 25/89) from Ms. S. Greenspan, Chairperson, Facilities Sub-Committee. Item #1 suggested the involvement of an AD-HOC Steering Committee to assist in the development of a draft document.
- 2) Draft Terms of Reference for the Committees involved in assembling the draft policy.
- 3) Reference material from Toronto City Hall re:
 - Public Art Programme
 - Public Art Commission
 - Per Cent for Art Proposal

Ms. M.L. Reimer, Urban Planning and Development Department, City of Toronto, indicated at a recent meeting that she will not be able to come to Hamilton as a resource person; however, she did suggest that she could possibly arrange for a substitute.

C. York

Attached



Digitized by the Internet Archive
in 2025 with funding from
Hamilton Public Library

<https://archive.org/details/32022213344027>

1989 July 25
9:30 o'clock
City Hall

The Facilities Sub-Committee met.

There were present: Ms. S. Greenspan, Chairman
Mr. J. Gaul
Ms. C. York

Meeting was cancelled by Chairman S. Greenspan due to lack of a quorum.

Report of the Chairman
To: The Arts Advisory Sub-Committee

1. It is suggested that an AD HOC Steering Committee be formed to assist the Arts Advisory Sub-Committee in its drafting of an ART IN PUBLIC PLACES POLICY.

This Steering Committee would begin to meet in the late fall of 1989 with the intention of a policy draft being ready in late winter for submission to the Parks and Recreation Committee..

Possible candidates for membership on this Steering Committee are the following:

Sheila Greenspan	Walter Bachinski
Glen Cumming	Peter Ceci (Festa Italia)
Ted Pietrzak	David Christopherson
Bob Mason	David Martin
Bill Powell	LACAC Representative
Trevor Hodgson	Community Development Dept. Representative

2. While the City of Hamilton continues to conduct business with the general community without the benefits of an Art in Public Places policy, it would be advisable for the Arts Advisory Sub-Committee to prepare a statement of endorsement for the Parks and Recreation Committee regarding the Cadillac Fairview (Eaton Centre) Sculpture Competition.
3. The Arts policy objectives drafted by the Facilities Sub-Committee have been amended for the 1989 August 21 approval of the Arts Advisory Sub-Committee

Respectfully Submitted
Ms. Sheila Greenspan

DRAFT TERMS OF REFERENCE

"ART IN PUBLIC PLACES" POLICY DEVELOPMENT

1.0 Introduction

With the approval of Hamilton's "Policy For The Arts" by City Council on 1989 October 10, the path was cleared for an additional policy document:

The Art in Public Places Policy.

It was felt that this issue required more discussion and research than the Arts Advisory Sub-Committee could allow time for when the municipal arts policy was being drafted.

In recent months, three major public visual arts projects have been proposed or initiated. In these instances, either City funding or City property is involved. In addition, endorsement of these projects has been requested from the Arts Advisory Sub-Committee.

However, since no formal guidelines exist which would address concerns about selection, quality of work, site suitability, funding, maintenance, etc., a policy document would be of great benefit.

The existence of exhibited and performed arts in publicly accessible venues has a proven, positive impact on the residents of a community as well as on its visitors.

2.0 Objectives of Policy Draft

- 2.1 To define relevant policy objectives.
- 2.2 To recommend specific strategies for reaching these objectives.

3.0 Time Frame

- 3.1 The drafting process is expected to take five months to complete and will begin in November 1989.
- 3.2 The drafting committee(s) will be provided with background documents and materials from appropriate sources.
- 3.3. Suggested guidelines for the draft process:
 - Month One - Organization of necessary committee structure
 - Month Two - Orientation and information gathering; response to Arts Advisory Sub-Committee on Terms of Reference
 - Month Three - Interim Report to Arts Advisory Sub-Committee; public meeting
 - Month Four - Amended Report to Arts Advisory Sub-Committee for approval.
 - Month Five - Policy draft presentation to Parks and Recreation Committee.

4.0 Format

For purposes of clarity and continuity, the Art in Public Places Policy Draft will be organized in the same manner as "Policy For The Arts", i.e.

- Introductory Statement
- Policy Principles, Mission Statement, Objectives, Policy Directions, Strategies
- Draft Review Process
- Financial Implications

REFERENCE:

- * Public Art Programme, Toronto
- * Public Art Commission, Toronto
- * PerCent For Art Proposal

A Program for Public Art - Major Developments

Intent

The Official Plan sets out a number of objectives which can be powerfully reinforced by public art, among them the following:

"The distinctive character of the different parts of the City, and the prominence and attractiveness of its main focal points, will be maintained and enhanced.

"It is the policy of Council to encourage the retention, development, and enhancement of public streets and streetscapes which have well-defined character, scale and enclosure, to ensure they are comfortable and convenient and offer varied activities and experience to pedestrians."

As developments get larger they seem more monolithic. The fine texture of small buildings with varied frontages and changing window displays provides an interesting streetscape for the pedestrian. When this is replaced by much simpler, larger scale architecture, we must find new ways to inject richness and diversity into the street environment.

Public art is one means of bringing identity back to densely urbanized areas. People remember the individual and unusual, and orient themselves by such landmarks. The mural at Berczy Park, for instance, has been very successful as a "place-maker".

"Nearly always, the places linked with civic identity are either the most common or most unusual a city has to

offer - the markets and monuments, so to speak - which distinguish the downtown of one urban center from the high-rise development common to all. When the praises of the city are sung, these are the places recalled in the public's memory: tourists are inevitably shown them, the Chamber of Commerce enthusiastically promotes them, and their vitality is a constant measure of the vitality of the city itself."

(From Artwork Network, A Planning Study for Seattle)

The objectives, therefore, of a % for public art program are to lend scale and interest to large developments, and to introduce landmarks/placemakers into the public environment.

Implementation

To meet the above objectives:

- The art should be programmed for the most publicly-accessible aspects of the site; and be well integrated with its surroundings;
- Art of the highest quality should be sought, through objective professional processes;
- Projects should offer a wide variety of approaches.

The % for Public Art program is based on 1% of gross construction costs of the development. Those development projects, or portions

of projects which are dedicated to assisted housing created through a government program, non-profit institutional uses, heritage preservation approved by Toronto Historical Board as well as density-exempt public walkways and facilities required by the City under Section 36, are exempt from calculations.

To provide flexibility and variety, developers can choose among the following options:

1. The developer may donate 1% of his gross construction costs to the City's capital budget for public art projects. Since this will result in the improvement of public property, the developer will be eligible for a tax receipt. In most cases the developer will want the public art program to bring distinction and identity to his own site. However, this option provides a safety net if the developer fails to get an approved art program in place in time for the approvals he is seeking. It also provides an incentive which could permit city-owned sites in the vicinity of the proposed development to be upgraded through this program, thereby bringing quality and identity to the area, if not to the development site itself.
2. The developer may commission or purchase art works to a value of 1% of the gross construction costs, such works to be site-responsive and appropriately distributed in highly public areas of the development.

3. The developer may invite the collaboration of artists in the design of public aspects of the building and/or public spaces to a value of 1% of the gross construction costs. This option offers the best potential for meeting public objectives because of the close integration of art and the design of the development. BCED selected this option with what promises to be impressive results for both its garden court and its galleria. For Copperfield Condominiums at Massey Ferguson the artist is designing the perimeter fencing. While this approach requires more coordination and an early start-up date for the art program, it has practical advantages in that the cost of upgraded finishes and workmanship can come from the public art budget when they are part of the artist's proposal.
4. Up to 5% of the public art budget can be used for approved ongoing exhibition programs or artist performances. Facilities are not eligible because of on-going programming implications and the amount of time they are idle. This category is limited to 5% because of the impermanence of its results. However, it is legitimate to encourage new approaches to the animation of public spaces.
5. The developer may combine any or all of the above options.

Process

Step 1:

When the developer makes an application for rezoning, planning staff (the area planner and the urban design/public art coordinator) evaluates the site for public art potentials with reference to the City's objectives for public prominence and variety. The Public Art Commission is also consulted. The developer is urged to participate in these discussions; the purpose is to help him make a successful proposal for his % for public art program.

In some cases, it may be specified that a minimum portion of the budget must be committed to exterior or other important public locations on the site.

Step 2:

With the potential locations identified, it is possible for the developer to consider the type of art projects that would be suitable for those locations, (whether they be doors, murals, fountains, free-standing sculptures or other projects an artist might tackle) and artists that might be invited to make proposals for such projects.

The City's Public Art Commission has the responsibility of advising Council on the artistic merit of public art proposals and because of its expertise serves as an important resource to the developer as well as to Council. However, in the interest of promoting diversity, the Public Art Commission will not itself jury the developers' programs. Instead, the developer is

encouraged to hire an experienced public art curator or administrator to propose artists and a selection process appropriate to the developer's objectives and the public objectives identified.

Step 3:

The developer prepares his % for public art program proposal for Public Art Commission approval. An example of the proposal format is attached. The approved program proposal becomes part of the rezoning or development agreement.

Step 4:

Copies of the developer's contracts with the artists will be required, to ensure the instructions, budgets and schedules coincide with the approved program. The developer must also submit receipts and invoices within three months of the installation of each work.

In the case of collaborations between artists and designers it can be difficult to determine the difference in value between what would be built in any case and the budget added by the artist's involvement. In these cases a base price for minimal acceptable finishes will be established by the developer and verified by the Commissioner of Buildings and Inspections. The developer will be required to provide evidence that the public art budget for each project was in fact available to the artist for his/her work, and

that the artist is satisfied that the results of the collaboration reflect that value in terms of the artist's input.

In general, the agreement will specify that the art work must be completed and installed in conjunction with the substantial completion of the development.

City of Toronto Public Art Commission

What is it?

The Public Art Commission is an expert body that advises City Council on the artistic merit of art proposals for outdoor spaces under the City's jurisdiction, and on public art policy issues. It also assists sponsors of public art projects, whether for public or privately-owned sites, develop appropriate criteria and processes for their projects.

The Commission is committed to excellence in the public environment. It supports the display of quality of artworks in public spaces, but its own activities focus on the creation of public art that is specific to the physical and cultural realities of Toronto, and in the words of Jean-Christophe Ammann, creates "situations that represent a qualitative improvement in the use of space at the public's disposal".

Who is on it?

There are nine members, all with special expertise in public art issues. There are Torontonians drawn from the following professional groupings:

- 3 artists
- 1 urban designer (architect, landscape architect, etc.)
- 1 public art institution curator
- 1 private gallery director
- 3 others, such as art historians, curators, visual arts consultants, art critics/writers and collectors or 'knowledgeable amateurs'

The membership is selected by a committee made up of representatives of Toronto's leading visual arts organizations. Members serve four years, with staggered terms. Nominations for the Commission are invited from the public; its membership represents the general make-up of the population of Toronto as much as possible.

Members of the Public Art Commission are not eligible to participate professionally in projects that the City sponsors. If invited to participate in a % for public art project by a developer, Commission Members can have no further contact with that project in Commission deliberations.

How Does it Work?

The Public Art Commission meets once a month, for approximately four hours. Current public art issues are brought before the Commission by staff; individuals are invited to present their views to the Commission on any public art issue under consideration. Staff records Commission deliberations and prepares reports for Council, and other communications as necessary. Council must approve all projects for City-owned land.

The Commission is very active: members may be called upon to participate at Council Standing Committee meetings, public discussions and media interviews on public art issues. If a member is absent from more than three Commission meetings a year, it may be necessary for the Commission member to be replaced.

NOMINATION FORM FOR MEMBERSHIP IN THE CITY'S PUBLIC ART
COMMISSION
DEADLINE; NOVEMBER 3, 1989

NAME:

ADDRESS:

PHONE NUMBER:

PROFESSION:

TRAINING EXPERIENCE IN THE VISUAL ARTS:
(attach C.V.)

SPECIAL QUALIFICATIONS IN THE AREA OF PUBLIC ART:

CANDIDATE'S OTHER COMMUNITY INVOLVEMENTS:

I HAVE READ THE DESCRIPTION OF TORONTO'S PUBLIC ART COMMISSION
AND AM WILLING TO SERVE ON IT.

SIGNATURE

DATE

CANDIDATES MUST LIVE IN METRO TORONTO

RETURN TO:

SELECTION COMMITTEE
PUBLIC ART COMMISSION
81 ELIZABETH STREET
TORONTO, ONTARIO
M5G 1P4

Note:

The attached document contains the Council-adopted policies of the Public Art Commission to date. Where passages are in brackets, they are provided as part of the relevant back-up information given in the reports to Council, but not specifically covered in the recommendations.

Aug/89

I Public Art Commission Composition and Terms of Reference

Composition

Policies Approved by Council:

1986 Because the Commission's purpose is to ensure artistic excellence in Toronto's public art, it is essential that its members be trained in this field, and be, for the most part, practising professionals who have a special commitment to public art. They will be evaluating the work of artists, and must be recognized by these artists, and the community at large, as competent to make such judgements.

On the basis of our experience with the Selection Committee, it is recommended that the Public Art Commission's members be increased to nine, and the term extended to four years, with half of the Commission's members being replaced every two years. This is because it takes some time for members to become familiar with City Hall procedures. The larger membership helps cover absences, since members tend to be busy and travel frequently.

While the expertise represented on the Selection Committee for Public Art is appropriate for the Art Commission, it would be an advantage to include one or two design professionals. These would be architects or landscape architects who have a special interest in public art, and who demonstrate a good understanding of urban design and site relationships, since appropriateness to site is crucial to the success of public art installations.

Since the Commission's mandate demands special expertise and since all projects will go through the normal political process once the Commission has approved them, it is not necessary to have a member of Council on the Commission. However, an association of this type can be helpful as a liaison over and above that provided by staff.

Nominating Process

Toronto is blessed with a wealth of artists and other "arts professionals". Few, however, have had an opportunity to be involved in or explore "public art" as the special discipline it is. As Jennifer Oille notes in Vanguard (October, 1985), "Public art is not art that has been commissioned by a public body, nor is it simply art in a public space. Public art considers the public--it does not express an artistic ego."

In addition to expertise and commitment to public art, the Commission needs breadth of aesthetic appreciation. The arts community expressed considerable anxiety over how important and how difficult it would be to screen members

for their understanding of public vs "personal" art. The members of the Selection Committee for Public Art have been chosen through extensive consultation in the visual arts community, and the experience has been excellent. But it is not a public enough process.

Based on numerous discussions with various arts groups and leaders, I recommend the following:

1. that every two years a search committee composed of one representative from each of the leading visual arts organizations be struck, and that it be chaired by the outgoing chairman of the Selection Committee/Public Art Commission;
2. that vacancies on the Public Art Commission be advertised, and nominations for qualified individuals be invited from the public.

1986 There are nine members, all with special expertise in public art issues. They are Torontonians drawn from the following professional groupings:

- 3 artists
- 1 urban designer (architect, landscape architect, etc.)
- 1 public art institution curator
- 1 private gallery director
- 3 others, such as art historians, curators, visual arts consultants, art critics/writers and collectors or 'knowledgeable amateurs'.

Terms of Reference

Policies approved by Council:

1981 1. Mandate of Selection Committee

The Committee's mandate is to make recommendations to Council on the artistic merit of monuments and works of art proposed for outdoor spaces owned by the City. The Committee is aware that there are many issues involved in the selection and placement of public art (such as maintenance, competing uses for space, subject matter, etc.) which concern other agencies, City departments and Council.

The Committee recognizes, therefore, that Council may reject a proposal for reasons other than artistic merit. However, the Committee asks that Council not accept a work of art the Committee could not approve.

2. Range of proposals to be reviewed by Selection Committee:

Proposals for sculptures, monuments, murals, and other works of art to be installed outdoors in parks, streets and other City properties. This includes outright gifts, commissioned works and works of art intended as short-term 'events' on City property. If a proposal calls for a juried competition, the Committee would recommend or approve the composition of the jury, so that Council can be assured of the continuity of standards of artistic quality.

3. Criteria by which works are to be evaluated:

The focus will be on the artistic value of the work and the quality of its execution. The Committee will have in mind not only that the work reflects the prevailing level of cultural activity and aesthetic standards in the community but also that the work has the potential for lasting significance.

The Committee will take into account such matters as size, material and proposed location of work. It will also consider the proposal's relationship to existing work in public places.

4. Operating Procedure

Proposals will be forwarded to the Committee by my staff. A member of the Urban Design Group will act as ex-officio secretary to the Committee. A list of questions to guide donors in preparing their proposals has been prepared. If the initial review of proposal material warrants, the Committee will meet to formulate its recommendations to Council. If the recommendation is positive, I will take responsibility for obtaining input for Council's consideration from the various departments and agencies that might be interested in the proposal.

- 1981
1. That all proposals for works of art in the form of monuments and memorials on City property, continue to be referred directly to the Toronto Historical Board to assess their historical appropriateness, and that they be referred to the Selection Committee to assess their artistic merit.
 2. That all proposals, whether for monuments, memorials or other works of art on City property, be referred at the earliest possible stages to the Toronto Historical Board to assess their potential impact on properties included on the City of Toronto's Inventory of Buildings of Architectural and Historical Importance, and that at the same time they be referred to the Selection Committee for artistic assessment.

1986 Purpose of the Art Commission

The objective of having an Art Commission--or Selection Committee--is to promote excellence in the public environment, to inspire civic pride, and to strengthen the local arts community. At its October 7, 1985 meeting Council approved, as matters of policy, both a City program for commissioning public art works, and a 1% for art contribution from developers of major projects. These initiatives provide an outstanding opportunity for the City to realize a public environment of the highest quality.

To guide project organizers and make sure excellence is indeed the result, the City needs the best professional advice available, and it needs to know that excellence is the basis on which projects for the public environment are proposed. This is the purpose of the Art Commission.

Mandate of the Art Commission

The Art Commission's responsibilities would be:

1. to provide guidance and advice to the City, developers and other public art sponsors, from the earliest stages of art projects proposed for City-owned lands, and for prominent private development sites;
2. to consult with the community representatives in the area proposed for the project, and with City officials in the planning of public art projects;

3. to report to the Neighbourhoods Committee when the Art Commission is satisfied with a public art proposal, recommending that the project be implemented;
4. to ensure correct implementation of projects that are approved by Council.

"Public art" includes monuments, sculptures, murals, fountains and other major features in the cityscape. It is hoped that where appropriate, artists will be included in the design of ordinary aspects of our environment, such as sidewalks and park benches, raising the ordinary to the extraordinary.

Once the Council policies regarding capital funding for public art projects and % for art from major developments are in place, the work of the Public Art Commission will be expanded. The largest potential source of public art is major developments. Planning staff will refer participating developers to the Commission at the outset of discussions, and will assist with coordination and community consultation. The Commission's responsibility will be to help the developer devise a proposal appropriate to its site and to approve the implementation process for the art work, to ensure its excellence and authenticity. Competitions will be encouraged, but not required.

The second area of activity will be the City's own public art projects. The Commission will be responsible for guiding staff in planning and implementing these projects. It is anticipated commissions will be awarded through open competition; juries for the competitions as well as the terms of reference will be approved by the Commission, but composition of the juries making selections will change for each project. Details on this process will also be reported on in a separate implementation report.

The Commission will be a resource to other agencies and groups proposing monuments or sculptures on City-owned land, providing expert guidance and advice.

- "Artists and administrators need to understand the public places on their own merits prior to evaluating them as prospective locations for public art. Successful public art work is not simply the display of an artist's product in a public area; if it is really for the public it should stand in relation to its viewers." (from Artwork Network).

II. Administration of the Public Art Commission

Policies approved by Council:

- That proposals for art and monuments to be situated outdoors in parks and other City-owned properties be referred to the Commissioner of Planning and Development for review by the Selection Committee.

- A member of the Urban Design Group will act as ex officio secretary to the Committee.... will take responsibility for obtaining input from the various departments and agencies...

- (Because of its site dependency, successful public art of necessity involves planning and urban design. If Council supports my conclusions listed in the introductory pages of this report, the majority of public art opportunities will arise out of development proposals and urban design-related capital works projects. Consequently, overall responsibility for public art policy, planning and implementation logically rests in my department. There is an expanding role for the City Clerk, both in coordination of public communications and in accessioning the pieces that qualify as fine art to the City's inventory, consolidating insurance arrangements for them, etc. Participation of the Clerk's arts professionals becomes part of the process as does consultation with other Departments involved, such as Parks and Recreation and City Property.)

- Consultant Ron Evans is developing a proposal for Council on how arts administration should be coordinated and carried out at the City (minute 1498, City Council July 19, 1985). This report has been prepared in consultation with Mr. Evans, and it is his recommendation and mine that the administration for the Public Art Commission evolve out of the existing administration for the Selection Committee, which is centred in the Urban Design Group of my

Department, until such time as he presents his findings on the subject to Council.

- To date, the City's public art concerns have been the part-time responsibility of one of the Urban Design Project Coordinators in my Department. Assistance and advice have come from the City's Selection Committee for Public Art, City officials in the departments of the Clerk, Parks and Recreation, Solicitor, Finance and others; the Toronto Arts Council, Toronto Historical Board, Metro Toronto's Cultural Affairs Office, as well as from various arts organizations operating in Toronto.

To date, the duties have included the administration of the Selection Committee/Public Art Commission, policy development, coordination of various public art interests and proposals, and a public art competition. A program such as I have outlined in this report will require more staff time. I have consulted Ron Evans, who will be reporting to Council on art administration requirements at City Hall, and the City Clerk on this matter, and we are proposing the following administrative structure, pro tem.

The Urban Design Project Coordinator who has developed the Public Art Program and Policy to this point will continue on a part-time basis as Administrator of the Public Art Program, with responsibility for all aspects of the program. In addition, a full time temporary consultant will be needed. Since the curator of the Market Gallery coordinates an exhibition program for the City, the temporary exhibitions aspect of the Public Art Program will be coordinated by her.

The City Clerk's Archives Section will establish and develop a maintenance and conservation program, in consultation with other officials and outside experts as necessary, and will assume responsibility for the care of the art works generated through the public art program.

III Capital Budget for Public Art

Council Approved Policies:

- 1984 "That Council indicate its support, in principle, for taking a more active role in commissioning art for important public spaces;" and
- "That the Selection Committee for Public Art report to the Neighbourhoods Committee on a proposal for an implementation program for art in major public spaces, this proposal to include priorities, guidelines and budget requirements."
- 1985 "That an annual capital allocation should be made for public art on priority civic sites, and that a program for temporary exhibits of outdoor art should be established"
- 1987 - Objectives of the Toronto Public Art Program
1. To generate works of art, excellent in both conception and execution, which enhance and humanize the City's environment for the enjoyment of its citizens and visitors;
 2. To build civic identity and pride;
 3. To provide opportunities for artists to work with communities throughout the City in creating contemporary works which will be meaningful and appropriate to their settings;
 - 4 To acquire existing sculptures that are of historic significance to Toronto and site them in appropriate locations;
 5. To encourage the display of quality art works in City-owned open spaces through a program of temporary exhibitions.

The program's goal is not to supply culture, but to promote its development. It is worth repeating that "public art" is not necessarily the same as "art in public places". The work of art may be good in an academic sense, but it is not good public art if it fails to engage with its physical and social environment.

"Public Art" demands that the artist, in addition to the usual exploration of creative ideas and forms, must search for ways to reveal aspects of these ideas in such a way that different people can discover something in the work for themselves. In creating for the public, the artist cannot speak only to the specialist, but must add "layers of interest" that can be appreciated by the diverse public.

During the 80s there has been a growing interest in this challenge. A lot has been written on the subject in art journals, but not many artists have had an opportunity to tackle works with the public as "client". The Toronto Public Art Program is designed to create this opportunity, not only by making funds available, but by providing coordination and support systems for the artist that will make the affected public part of the process, and which will provide solid information on the physical and social environment which the artist must address.

Policy Guidelines for the Toronto Public Art Program

Proposed projects and their budgets will be presented for budget approval within the "1% for art" envelope each year. To assign a priority rating to these projects, the usual considerations of prominence of site, and need for improvement of a visually blighted site will apply. In addition, two important factors can influence the timing of public art projects:

1. Financial participation by a community

Where a citizen's organization commits itself to raising funds for a public art project, it would be appropriate for the City to participate, providing the following conditions are met:

- a) the proposed site is City-owned and clearly a public space (not located in such a way as to seem the property of a private organization).
- b) The co-sponsors of the project will provide at least half of the project through privately-raised funds exclusive of funds from other levels of government.
- c) The project will be developed through an open competition. The City will coordinate the competition.
- d) The City will limit its co-sponsorship of commemorative works to those in honour of people or events which are/were of significance to Canada as a whole or to Ontario and Toronto in particular.

2. Design/build opportunity.

In its broadest sense, public art is environmental. Its purpose is, among other things, to enhance the use and enjoyment of public spaces. It is desirable, therefore, to give the artist as much flexibility as possible to affect the design of the site itself within the context of necessary physical constraints and the objectives expressed by the community and the City. When the art work is planned for a particular location, it is best to design the art work concurrent with the design of the public space in which it is to be sited, and to provide for the construction of the art work to coincide with site construction.

All City-sponsored projects will be open competitions organized by City staff, with advice and assistance from the Public Art Commission.

Process

Once the year's program has been approved by Council, staff will work with the affected community, the Public Art Commission and City officials to prepare the brief for each competition. The community will be given an opportunity to nominate three representatives to the competition jury, and the Public Art Commission will appoint four jurors expert in public art. A detailed proposal will be brought to the Neighbourhoods Committee for approval prior to launching the competition. When the competition winner has been selected by the jury, the results will be reported to Council for approval of implementation. Staff will assist the artist with the installation of the work.

Maintenance

My recommendation that 2% of the project cost be reserved for a maintenance fund applies to the works of art generated through this program only. The assumption is that it will be several years before much maintenance is required, and in the meantime, the fund will have grown to the point where it produces enough income to cover routine maintenance requirements. The funds added each year would be enough to offset more major work.

Any requirements for the maintenance of existing works in the City's outdoor collection should be considered separately. Eventually it may be advisable to have the same maintenance program for both, but a separate budget to cover the needs of the existing works will be necessary. The Historical board is preparing a report on maintenance of the existing collection.

Temporary Exhibits

The City gets many requests each year from artists or art exhibition organizers to show art works in parks and other public sites. This is an opportunity to bring contemporary art out into the public realm, where people can see a variety of sculptures without committing park space permanently to any individual work. However, since the temporary exhibition of sculpture has been a reactive and somewhat ad hoc process, the City has not been in a position to define a program of work it would like to encourage, and invite artists to submit proposals.

At present there is a complex procedure for approval of such installations, and there are costs levied by the City. These include liability insurance and "caution fees" - a sum required as a bond to ensure the removal of the piece and restoration of the site. In my September 1985 report, I suggested a fund of \$10,000 should be made available in my grants of up to \$1000 per project, to assist and encourage these projects. In addition to the funding, a clear exhibition policy and procedure is needed. This will be reported on in detail at a later date.

Since the Public Art program is based on the City's Capital Budget, and since its main thrust is permanent capital improvements to the City, I recommend that this budget should form a special item in my annual capital budget. The maintenance portion will be transferred to a special account.

The second area of activity will be the City's own public art projects. The commission will be responsible for guiding staff in planning and implementing these projects. It is anticipated commissions will be awarded through open competition; juries for the competition as well as the terms of reference will be approved by the Commission, but composition of the juries making selections will change for each project. Details on this process will also be reported on in a separate implementation report.

(The Budget Review Group reported that while the recommended budget includes \$100,000 for each of the years 1987 through 1991, it was not prepared at this time to recommend adoption of the principle of one per cent annual allocation for this purpose. The Budget Review Group further advised that it views with favour an annual allocation of \$100,000 or higher for this purpose and that individual proposals for the use of this allocation should be considered on their merit.)

Council took the following action in respect of this issue.

1. Approved an annual program for Public Art Sponsorship in Toronto as described in the report (March 18, 1986) from the Commissioner of Planning and Development, subject to the funding limitations being recommended in the 1987 Capital Budget.
2. Approved, as the target envelope of funding for the public art program, \$100,000 per year over the period 1987-91.

IV Public Art on City Owned/Controlled Sites.

Policies approved by Council:

- 1985 That Public Art proposals for prominent City-owned sites be the subject of competition for site responsive works.

In my report to your September 26, 1985 meeting, I noted that the success of public art is highly dependent on its responsiveness to its location. It had been suggested in the visual arts community that no prominent sites should be dedicated to monuments and other art works without a competition to design a work appropriate to the site and its users. After further consultation in the art community, I am prepared to recommend this. It reduces flexibility, but is so consistent with policy objectives, and provides such clear guidance that it would be beneficial. "Prominent" will be defined in terms of attention claiming visibility for a large, as opposed to a very local population. The Public Art Commission will be responsible for judging "prominence", in consultation with staff, who can advise on potential changes to the proposed site.

Finally, the City receives numerous requests to exhibit art temporarily on City property. To help exhibitors with expenses, I recommended a small budget in my September 10, 1985 report. Since staff time and effort is involved in even the most temporary shows, quality control is needed. Requests for outdoor exhibitions will require approval from the Public Art Commission, and the Commission will apportion the budget.

V. Public Art on Private (Developers') Sites

Policies Approved by Council:

"A 1% for art contribution should be provided by major private developments "(Where a development is large enough to require provision of common open space, and where the site is prominently located, public art should be requested as part of the design of the open space, based on a 1 per cent formula. This has been proposed in the Railway Lands Memorandum of Conditions and Official Plan.)

"Where art is proposed for the landscaped open space normally required of developers, the development review process should ensure it conforms with the emerging City policy on public art. This will require an amendment to the Planning Act." (The City could apply for an amendment to Section 40 of the Planning Act, to permit the development review process to ensure that the same objectives and standards for public art adopted by the City are observed in private redevelopments. These objectives and standards should prevail any time art is to be included in the exterior public areas of prominently located developments, and secured through the development review process.)

"Donations" of sculpture on private property

That Council adopt a policy of issuing tax receipts for art works only when these are being installed on City property, according to approved urban design guidelines and the City's public art policy.

(My conclusion that the City should pursue a policy of encouraging site specific public art was supported by the visual arts groups represented. Since by definition such art is not readily portable, it would not make sense to encourage the donation of works which will ultimately have to be moved. The tax incentive therefore is not a good strategy for achieving appropriate public art on private property. Instead, I recommend the City apply to the Province for increased development review controls, to enable us to require urban design objectives and the artistic standards outlined in the City's Policy on public art be met.

Tax receipts should be issued only when an art work is installed on land dedicated to the City. Normally these would be works designed for the chosen site. Exceptions will occur when a piece is recommended by the City's Selection Committee for Public Art as of particular importance--either because the artist was a significant figure in Toronto's artistic development (e.g. Loring and Wyle, Hahn, etc.) or because the artist has a major international reputation, and a site can be designed to suit the work.)

Program Proposal Outline

1. Estimated Budget (preliminary)

1% of estimated gross construction costs

2. Name and phone number of your public art program coordinator

3. Proposed Program

Identify location(s) and type of work proposed, plus proportion of budget to be assigned to each location.

4. Selection Process for Artists:

Option A: Open Competition

Submit description of what artists will be requested to do and names and qualifications of jurors

Option B: Invited Competition/Call for Ideas and Proposals

Submit names of artists or process by which artists to be invited will be selected, description of what artists will be requested to do, names and qualifications of jurors.

Option C: Outright Commission

Submit resume of proposed artists, process by which proposed artist was selected, general terms of reference.

5. Schedule for selection of artist(s), development of concepts(s) and implementation.

Notes:

The developer is never obligated to commission work he does not want. However, the 1% for public art requirement will only be satisfied by work or a process approved by the Public Art Commission.

1. Budget

The budget presented as part of the Program Proposal is recognized as a preliminary estimate for the purposes of planning. The agreement will provide for this figure to be revised in accordance with the actual cost of construction, as verified by the Commissioner of Buildings and Inspections. It would be appropriate to consider what might be added to the Public Art Program should costs go up.

Authorized assisted housing, daycare, and historic preservation components are exempt from the cost calculations for % for public art.

2. Coordinator

Any project with a budget in excess of \$100,000 should be organized by a competent coordinator with solid curatorial and coordinating skills, and with a particular interest in public art.

3. Program

The Public Art Commission and the Department of Planning and Development are interested in emphasizing the most public aspects of the site, and in work that is created specifically to suit the site. In setting out the program for the Commission's approval, it will be important to describe the scope of what the artist(s) will be asked to do.

In large projects, no more than 10% of the budget can be used for administration.

4. Selection Process

The Public Art Commission's responsibility is to ensure that the chances of having excellent public art produced are maximized. It strongly recommends some element of competition, and selection among competing proposals by a jury qualified to review public art projects.

The reason competition is not an absolute requirement is to permit access to well-established artists who may not be willing to participate in competitions, or to purchase outstanding existing works for appropriate locations.

The jury must be majority art expert, and majority independent of the developer. At least one of the art experts should have experience with public art. It is also desirable to have at least one artist on the jury. An appropriate jury could, for instance, consist of the developer or his architect, and two independent people with the expertise cited above.

Jury members, advisors or any staff directly involved in the planning, development and implementation of any public art program may not participate as competitors or submit proposals, solicited or otherwise.

5. Schedule

The earlier the artists are brought into the development, the more successfully and cost effectively their ideas can be integrated into the project. They should be considered a potential resource for creative insights and comment beyond the art itself. rd

FOR INFORMATION

4

REPORT TO: Chairman and Members
Arts Advisory Sub-Committee

FROM: C. York, Arts Co-Ordinator

DATE: 1989 November 1

DEPT FILE:

SUBJECT: POLICY FOR THE ARTS - OBJECTIVE #9
(Arts Awareness Week)

BACKGROUND:

Purpose: To make the general public more aware of our arts community and to recognize and celebrate the arts in Hamilton.

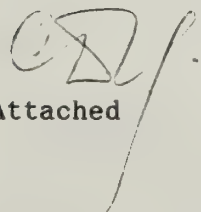
Organizing The Event:

A budget allocation for implementing this policy objective has been requested (\$8,000).

The Sub-Committee may wish to consider some foundation plans at this time, e.g.:

- Date
- Name
- Possible Organizing Committee Members
- Types of Events, etc.

Please bring your ideas to the next Arts Advisory Sub-Committee meeting on Friday, 1989 November 17. Attached you will find resource material from Toronto's Arts Week organizers.


Attached

WAYS TO PARTICIPATE IN TORONTO ARTS WEEK 1988

HOLD AN EVENT

Any individual or arts organization is welcome to hold a Toronto Arts Week event. A list of event guidelines is attached to assist in planning. Events should be something out-of-the ordinary, rather than a regularly scheduled performance or exhibit. However, a special Toronto Arts Week event can be attached to a regularly scheduled performance or exhibit.

Events can be held in an organization's usual venue, but need not be limited to a conventional location (see last year's brochure). Performance space will be available once again in Simpsons downtown store and in the Eaton Centre. Promotional opportunities in these two venues are far-reaching and well worth a 20-30 minute performance.

ArtSpark

Like last year, ArtSpark will be the final event in the Week and will take place in Harbourfront's York Quay Centre. This year, ArtSpark will take place on the final two days of the Week, Saturday and Sunday, October 15 and 16. The whole centre has been booked for this arts-oriented trade fair. It encompasses three components, as follows:

Displays - individuals and organizations are invited to set up a 4' display (tables provided). Their purpose is to give members of the general public insight into the many and varied arts activities within Metro Toronto. The displays may range from a table with brochures, flyers and other promotional material to an elaborate display with demonstrations and mini-exhibitions. Display participants are encouraged to be creative and imaginative in their presentation.

Entertainment Showcases - Performance space is available in the Waters Edge Cafe; the Brigantine Room and, for film, lecture or slide presentations, the Studio Theatre. Participants are invited to prepare one 20-minute presentation which will be repeated on both days.

Giveaways - Every arts organization is asked to consider donating one or more prizes to be given away during or leading up to Toronto Arts Week. Prizes such as subscriptions to a publication or performance season, books, framed prints, drawings, sweatshirts, etc. will be used as promotional prizes on-air and at ArtSpark. Giveaways provide excellent promotional opportunities.

For further information, and to confirm events, please call Carolyn Taylor, Toronto Arts Week Coordinator, 597-8223.

GUIDELINES TO ASSIST PARTICIPANTS IN PLANNING EVENTS

NATURE OF EVENTS

Events should be special, unique or unusual -- something different from what the artist or arts organization usually does.

ACCESSIBILITY

All events should be completely accessible to the public -- free of charge if possible or, at minimum, offered at a reduced rate.

TRUTH IN ADVERTISING

Events should be what they are advertised to be in the brochure. While the Toronto Arts Week Committee will not act as a censoring body, the onus is on participating individuals and organizations to advertise events as accurately as possible. Consideration should also be given to the appropriateness of the content, relative to the public it will serve and the venue in which it is presented.

PROMOTION

The Toronto Arts Awards Foundation promotes the overall Week. In addition to posters, news releases, a transit shelter campaign and various other publicity materials, the Foundation will produce and distribute a Toronto Arts Week brochure. The brochure will include all event listings received prior to publication deadline (early September).

However, event-holders are also encouraged to promote their own events to the best of their abilities.

PARTICIPANTS

All individual artists and all arts organizations, professional and non-professional, commercial and non-profit, are invited to participate in Toronto Arts Week by holding one or more events which fall into one of the following six artistic disciplines: Architecture/Design (including landscapes, furniture, industrial and urban design), Media Arts (including film, television and radio), Music (including composing, performing and recording in all genres), Performing Arts (including theatre, dance and opera), Writing/Editing (including books and periodicals) and Visual Arts (including painting, sculpture and photography).

TORONTO ARTS WEEK FACT SHEET

- WHAT? *
- behind-the-scenes tours of theatres, galleries, artists' studios, film sets, publishing houses, architects' offices, television and radio stations, dance schools, and more
 - special performances, screenings, rehearsals, readings, exhibitions, panel discussions, displays
 - street level visibility for the arts, including entertainment in public spaces and a two-day arts fair at Harbourfront
- WHY? *
- to celebrate and de-mystify the arts through community-based participation
 - to reach new audiences through heightened awareness of the range, quality and quantity of the arts in Toronto
 - to provide opportunities for cross-fertilization and interaction of arts practitioners from all disciplines
- WHO? *
- participants include more than 100 Toronto-based arts organizations and, in 1987, more than 25,000 members of the public
 - Toronto Arts Week is a program of the Toronto Arts Awards Foundation. The Foundation's role is to act as a catalyst by encouraging others to participate; to liaise among all participating groups; and to promote the overall package to the public.
- WHEN? *
- The second annual Toronto Arts Week will take place October 8 - 16, 1988

TORONTO ARTS WEEK EVENT CONFIRMATION SHEET

(please type if possible)

DATE(S) OF EVENT: _____

TIME(S) OF EVENT: _____

NAME OF EVENT: _____

DISCIPLINE (check one): _____ architecture/design _____ media arts
_____ performing arts _____ music
_____ writing/editing _____ visual arts
_____ miscellaneous

BRIEF DESCRIPTION OF EVENT (30-40 words ending in event address and location and, if necessary, reservation phone number)

I/WE WISH TO PERFORM A SHOWCASE AT: THE EATON CENTRE _____
SIMPSONS _____

CONTACT/EVENT COORDINATOR _____
ORGANIZATION/COMPANY (if applicable) _____

MAILING ADDRESS _____

PHONE NUMBER _____

In order for your event to be listed in the Toronto Arts Week brochure, completed event confirmation sheets must be returned no later than Friday 26 August, 1988.

Please send completed form to:

Carolyn Taylor
Toronto Arts Week Coordinator
Toronto Arts Awards Foundation
151 John Street, #402
Toronto, Ontario
M5V 2T2

ARTSPARK EVENT CONFIRMATION SHEET

(please type if possible)

Please indicate: ☐ Booth With Outlet: ☐ yes ☐ no
 ☐ Showcase
 ☐ giveaway(s) (for prizes during ArtSpark)

DISCIPLINE (check one): ☐ architecture/design ☐ media arts
 ☐ performing arts ☐ music
 ☐ writing/editing ☐ visual arts
 ☐ miscellaneous

BRIEF DESCRIPTION OF DISPLAY AND/OR SHOWCASE

CONTACT/EVENT COORDINATOR _____
ORGANIZATION/COMPANY _____

MAILING ADDRESS _____

PHONE NUMBER _____

In order for your event to be listed in the Toronto Arts Week brochure, completed event confirmation sheets must be returned no later than Friday 26 August, 1988.

Please send completed form to:

Carolyn Taylor
Toronto Arts Week Coordinator
Toronto Arts Awards Foundation
151 John Street, #402
Toronto, Ontario
M5V 2T2

18 July 1988

^F1^
^F2?^
^F3?^
^F4^

to all the first
year's participants
& a similar one
went to all the
arts service orgs.
with an additional
paragraph encourage
them to alert their
member orgs. to THW.

Dear ^F5^:

Last year, Toronto Arts Week was initiated by the Toronto Arts Awards Foundation in an effort to heighten public awareness of the arts and artists of Metropolitan Toronto. The event was an enormous success, with more than 25,000 people attending 185 events throughout the city.

Toronto Arts Week 1988 will build on that success. It will take place October 8 to 16 (Thanksgiving weekend through to the following weekend) and will include even more of the unique and informal events it is becoming known for. A street visibility component has been added, which will include a Toronto Arts Week colour scheme of red, yellow and blue. These colours will be reflected in all Toronto Arts Week promotional material.

Every artist and arts organization in Metro Toronto is invited to be part of the celebration. You will find enclosed an "Event Confirmation Sheet" and an "ArtSpark Confirmation Sheet", which need only be filled out and returned to this office by August 26 in order to get involved.

More than 40,000 members of the public are expected to take part in Toronto Arts Week events this year. By participating, you will effectively and inexpensively reach a large and enthusiastic market. Your event need not be complicated, open rehearsals and behind-the-scenes tours were particularly popular last year.

...../

.../2

along with special displays, tours, open-houses, discussions and performances. ArtSpark, the closing event at Harbourfront also provides an excellent promotional opportunity for its participants. Use your imagination! Anything that will help profile ^F3^ as a vital part of Toronto's arts scene is a welcome addition to the Week.

Please find enclosed a Toronto Arts Week fact sheet and a copy of the 1987 brochure (last year's circulation was 200,000 -- this year, we're planning to distribute 750,000). Also enclosed is a list of specific ways in which your organization might become involved.

In a few days, either myself or Toronto Arts Week Assistant Melissa Swanink will call you to discuss this project. Until then, please give this some thought and feel free to contact me, should you need additional information.

Sincerely,

Carolyn Taylor
Toronto Arts Week Coordinator

Attention: Bob Sugden

REPORT: ARTS AWARENESS WEEK

In order to help determine figures for costs associated with a week of this kind, I interviewed Carolyn Taylor, the co-ordinator of Toronto's "Arts Week" on October 25/88.

Background information:

In 1987, Toronto's Arts Council suggested that the Toronto Arts Award Foundation agree to handle this project. A one-time grant of \$25,000 was received from the Ministry of Culture & Communications to cover the costs of staff salary and a brochure. Methods of obtaining free advertising (P.S.A.'s, print media coverage, etc.) were utilized, and tax receipts for charitable (and in-kind) donations were issued.

In 1988, Manufacturer's Life Ins. became a major sponsor and donated \$75,000 for an increased number of brochures with more pages. This amount covered distribution costs as well, and the company's graphics department designed the brochure.

The "brochure" (or calendar of events) is the MAJOR expense.

Structure:

The purpose of the Toronto Arts Week is the same as that described in the Arts Task Force recommendation for a similar week in Hamilton: to recognize, promote, and highlight local artists and arts groups.

In Toronto, INDIVIDUAL PARTICIPANTS MUST AGREE TO COVER THEIR OWN COSTS ASSOCIATED WITH THE EVENT THEY CHOOSE TO PUT ON, AS WELL AS ANY SEPARATE ADVERTISING.

The crucial elements for the project are the same in Hamilton as they are in Toronto:

- 1) A committed volunteer organizing committee;
- 2) A paid co-ordinator;
- 3) Adequate support staff for clerical work, etc.;
- 4) Sufficient lead time;
- 5) The co-operation and interest of artists, arts groups, citizens, government and business;
- 6) A programme of events which will be widely distributed;

Report: Arts Awareness Week - cont'd.

7) Cash donations, in-kind donations, corporate sponsorship.

Estimated Budget:

Calendar of events (100,000 copies)

Posters or similar advertising material

Co-ordinator's salary

Support staff salary

Associated clerical supplies

FOR ACTION

5a

REPORT TO: Chairman and Members
Arts Advisory Sub-Committee

FROM: C. York, Arts Co-Ordinator

DATE: 1989 November 2


COMM FILE:

DEPT FILE:

SUBJECT: ARTS BUDGET CONSIDERATIONS, 1990 EXPANSION ITEMS

RECOMMENDATION:

That the Arts Advisory Sub-Committee endorse the proposed expenditures for the arts within the Department of Culture and Recreation's 1990 Budget:


C. York, Arts-Co-Ordinator

FINANCIAL IMPLICATIONS: (IF NONE, STATE N/A)

\$14,000 to be included in Culture and Recreation Departmental Budget for 1990.

BACKGROUND:

The following budget items will help implement the Arts Policy adopted by City Council on 1989 October 10:

- | | | |
|----|--|---------------|
| a) | Arts Directory - Objective #4
(Joint project of the Hamilton & Region
Arts Council and Department) | \$5,000. |
| b) | Procedural Guides - Objectives 6, 11 | 1,000. |
| c) | Arts Awareness Week - Objective #9 | <u>8,000.</u> |
| | | \$14,000 |

FOR INFORMATION

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REPORT TO: Chairman and Members
Arts Advisory Sub-Committee

FROM: C. York, Arts Co-Ordinator

DATE: 1989 November 6

DEPT FILE:

SUBJECT: 1990 ARTS BUDGET CONSIDERATIONS - MAINTENANCE ITEMS

BACKGROUND:

For the information of the Sub-Committee, I have requested this existing 1989 account be maintained as follows:

Audio/Visual Production	1989 Allocation:	\$8,000
	1990 <u>Proposed:</u>	3,000*

*This amount reflects transfer costs to videotape, copies, and a provision for infrequent screening in its original format for very large audiences.

CRJ

Corporation of the City of Hamd

Memorandum

7

TO: Mr. E. A. Simpson
City Clerk

YOUR FILE:

FROM: C. York
Arts Co-ordinator

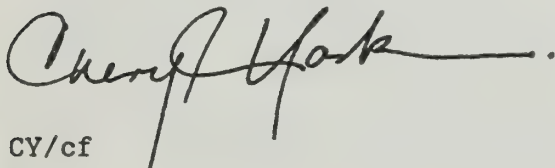
OUR FILE:
PHONE: 577-6027

SUBJECT: COMMUNITY FUNDERS MEETING, DEC. 7/89

DATE: 1989 November 2

Would you please circulate copies of the enclosed Information Report to Members of City and Regional Councils at your earliest convenience?

Your assistance is appreciated.



CY/cf
Encl.

Corporation of the City of Hamilton
Information Report

TO: All Members of City and
Regional Council

YOUR FILE:

FROM: Cheryl York
Arts Co-ordinator
Department of Culture & Recreation

OUR FILE:
PHONE: 577-6077

SUBJECT: POLICY FOR THE ARTS - objective #3
(see attached copy)

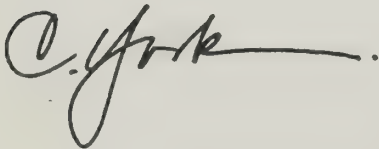
DATE: 1989 November 2

An initiative to bring together representatives of several arts funding sources has been brought forward by Judith McCullough of the Hamilton Foundation. This effort is a response to Objective #3 of the Municipal Arts Policy.

A meeting is being co-ordinated by Ms. McCullough and City Hall Staff. The tentative meeting date is Thursday, December 7, 1989, 2-4 p.m., Room 233, City Hall.

It is hoped that this will be a preliminary opportunity for information-sharing and discussion which will eventually lead to more responsive and effective funding for the arts community.

For more detailed information, please contact the Arts Co-ordinator at 577-6027.



CY/cf

Objective #3

RELATIONSHIPS
To encourage partnerships in arts planning.

POLICY DIRECTION:

To recommend that the City pursue opportunities for, and initiate the development of public, private, and community partnerships.

Rationale - Joint ventures will provide the potential for maximizing every resource available for local arts development.

STRATEGIES:

That the City and the Arts Advisory Sub-Committee identify and assess those areas in which partnerships and joint ventures could be developed.

That the City and the Arts Advisory Sub-Committee identify methods to elicit the support of all identified partners. These methods could include:

- a) an ongoing dialogue to establish a forum for information exchange;
- b) regularly-scheduled meetings of the Arts Advisory Sub-Committee, specifically designed to facilitate communication, which all partners (i.e. Senior Staff and Members of the Community) are encouraged to attend.

That the Arts Advisory Sub-Committee act in a consulting role to senior staff in matters pertaining to the arts, (e.g. grants process).

E. A. SIMPSON
CITY CLERK
K. E. AVERY
DEPUTY CITY CLERK



2 1/2
CITY HALL
HAMILTON, ONTARIO
L8N 3Y4

THE CORPORATION OF THE CITY OF HAMILTON
OFFICE OF THE CITY CLERK

NOTICE OF SPECIAL MEETING

DATE: September 7, 1989.

TO: MEMBERS OF HAMILTON CITY COUNCIL.

Special Meeting of City Council

FRIDAY, SEPTEMBER 8, 1989,

3.00 o'clock, p.m.,

Council Chamber.

PURPOSE: Re: Acquiring N.H.L. Franchise.

A handwritten signature in cursive script, appearing to read "E. A. Simpson".

City Clerk.

EAS:rm

URBAN MUNICIPAL

SEP 18 1989

GOVERNMENT DOCUMENTS

cc: Mr. L. Sage, Chief Administration Officer
Mr. G. Macaluso, Managing Director/C.E.O., H.E.C.F.I.
All Department Heads

I



Hamilton
Entertainment
and Convention
Facilities Inc.

101 York Boulevard
Hamilton, Ontario
Canada L8R 3L4
Tel. 416/527-7900

MEMO TO: Mr. E. Simpson
City Clerk

FROM: Patricia Bennett
Secretary
HECFI BOARD OF DIRECTORS

DATE: August 31, 1989

SUBJECT: H.E.C.F.I. RESERVE FOR CAPITAL PROJECTS -
SECURING OF AN N.H.L. FRANCHISE

RECOMMENDATION:

THAT THE H.E.C.F.I. BOARD OF DIRECTORS BE GRANTED APPROVAL TO UTILIZE ANY OF THE UNCOMMITTED FUNDS IN THE H.E.C.F.I. RESERVE FOR CAPITAL PROJECTS FOR THE PURPOSE OF SECURING AN N.H.L. FRANCHISE FOR THE CITY OF HAMILTON AS OUTLINED IN THE CONTRACT BETWEEN H.E.C.F.I. AND CARROLL, PATTERSON INC.; and

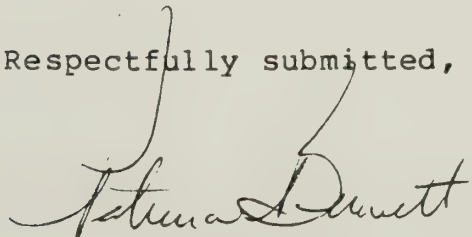
THAT A LETTER BE SENT FROM CITY COUNCIL AND THE H.E.C.F.I. BOARD OF DIRECTORS TO THE EXPANSION COMMITTEE OF THE N.H.L. BOARD OF GOVERNORS EXPRESSING INTEREST IN HAVING A FRANCHISE TEAM COME TO THE CITY OF HAMILTON.

BACKGROUND:

- The H.E.C.F.I. Board carried the foregoing at a Special Meeting held August 31, 1989.
- City Council, at its meeting August 29, 1989, referred H.E.C.F.I.'s recommendation "that the H.E.C.F.I. Board of Directors be granted approval to utilize any of the uncommitted funds in the H.E.C.F.I. Reserve for Capital Projects for the purpose of securing an N.H.L. Franchise for the City of Hamilton" back to the Board of Directors with the request that H.E.C.F.I. consider the following:

1. Reconsider calling for a consultant and, if one is still deemed to be required, further consider that it be done through a public proposal call;
 2. Strike a Special Community Bid Committee comprised of a cross section of Hamilton politicians and citizens to work together with any successful consultant, if one is hired to bring an N.H.L. franchise to Hamilton;
 3. Send a letter from City Council and the H.E.C.F.I. Board of Directors to the Expansion Committee of the N.H.L. Board of governors expressing our interest in having a franchise team come to the City of Hamilton.
- The Board of Directors, while fully cognizant of the City of Hamilton's tendering policies, agreed that in this instance it would not be in the best interests of The City of Hamilton or H.E.C.F.I. to delay the retention of a consultant to assist with the acquisition of an N.H.L. franchise if Hamilton is to be represented at the Annual December N.H.L. Governors' meetings. The consultant has outlined a vigorous critical path which, in order to accomplish, will require the full period beginning September 1, 1989 to December 15, 1989.
 - The Managing Director/CEO researched the prevalence of consultants who had the specialized qualifications, experience and contacts required to assist with the acquisition of an N.H.L. franchise; the result being that there are two in Ontario - one of those being Mr. G. Patterson of Carroll, Patterson Inc.; the other is unavailable for such a project.
 - The Board concurred that in respect of a Special Community Bid Committee the H.E.C.F.I. Board itself constituted the nucleus of a citizens' committee; and that additional citizen members may be included at such time as suggested by the consultant; and that the committee will work in conjunction with and at the direction of the consultant.

Respectfully submitted,



Patricia Bennett
Secretary to the Board of Directors

AUG 24 1989

Corporation of the City of Hamilton
Memorandum

TO: Alderman B. Hinkley
Executive Alderman
Ward 3

YOUR FILE:

FROM: Mr. J. G. Pavelka, P.Eng.
Director of Public Works

OUR FILE: 89-3000P
PHONE: 526-4622

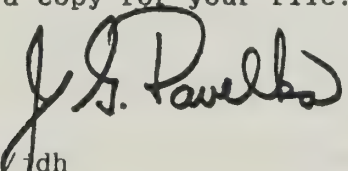
SUBJECT: Posters on Poles

DATE: 1989 August 23

Please be advised we received a call from the Hamilton Public Library who were not happy about the letter they received with respect to placing posters on poles. The library claimed that it was someone using their facilities who posted the posters and they had nothing to do with it.

They asked us if the letter could be modified to more accurately reflect these circumstances and then request their cooperation to inform the various groups who rent their facilities not to post on utility poles.

Accordingly, such a letter has been prepared and forwarded to them. Attached is a copy for your file.


JGP/jdh
Encl.

3(e)



THE CORPORATION OF THE CITY OF HAMILTON

City Hall, 71 Main Street West, Hamilton, Ontario L8N 3T4 89-3000P

REGISTERED

1989 August 22

Hamilton Public Library
55 York Boulevard
Hamilton, Ontario
L8R 3K7

Attention: Jane McCarthy

Re: Posters on Poles

It has come to our attention that a poster publicizing an event to be held at the library was conspicuously and illegally placed on a municipal utility pole. Enclosed is the remnants of the poster that had to be removed.

The placing of posters, like the enclosed one, that advertises your event is causing problems for the City of Hamilton. The poster on the pole is against City By-Law No. 86-77 and is also viewed as being unsightly by the public.

Aside from the staff time spent to remove the poster, which is a cost to the taxpayers; quite often the adhesive used damages some of the poles. Again, additional tax dollars are required to repair the pole.

In addition to the cost, many taxpayers have seen this poster not appreciating the advertising, but viewing the poster as visual pollution.

Although By-Law 86-77 prohibits the placing of posters on utility poles, this letter is requesting your cooperation by not adding to the problem.

Your Municipal Government is striving hard to keep your City clean. We ask for cooperation in dealing with this problem by informing anyone using your facilities to arrange for alternative advertising for the posters. Continued violation of the City's No Posting By-law will result in fines being levied and possible court action.

Thank you for your attention to this matter.

J. G. Pavelka, P. Eng.
Director of Public Works

JGP/jdh
Encl.

DRAFT

Dear Sir or Madam:

It has come to our attention that a poster publicizing your event was conspicuously and illegally placed on a municipal utility pole. Enclosed is the remnants of the poster that had to be removed.

The placing of posters, like the enclosed one, that advertises your event is causing problems for the City of Hamilton. The poster on the pole is against City By-Law No. 86-77 and is also viewed as being unsightly by the public.

Aside from the staff time spent to remove the poster, which is a cost to the taxpayers: quite often the adhesive used damages some of the poles. Again, additional tax dollars are required to repair the pole.

In addition to the cost, many taxpayers have seen this poster not appreciating your advertising, but viewing the poster as visual pollution.

Although By-Law 86-77 prohibits the placing of posters on utility poles, this letter is requesting your cooperation by not adding to the problem.

Your Municipal Government is striving hard to keep your City clean. We ask for cooperation in dealing with this problem and arranging for alternative advertising to the posters. Continued violation of the City's No Posting By-law will result in fines being levied and possible court action.

Thank you for your attention to this matter.

J. G. Pavelka, P. Eng.
Director of Public Works



E. A. SIMPSON
CITY CLERK

K. E. AVERY
DEPUTY CITY CLERK

THE CORPORATION OF THE CITY OF HAMILTON

OFFICE OF THE CITY CLERK



Memorandum

TO:	Chairman and Members Legislation Committee	YOUR FILE:	
FROM:	Mrs. S. Glover Secretary, Licensing Committee	OUR FILE:	
		PHONE:	3993
SUBJECT:	Handbill Distributors	DATE:	1989 May 11

Attached please find correspondence received by the Licensing Committee from Alderman Brian Hinkley, Chairman, Keep Hamilton Clean Citizens Committee.

The Licensing Committee has directed me to forward Alderman Hinkley's requests to the Legislation Committee and asks for clarification into whose jurisdiction this matter falls.

Since this is a matter of considerable importance to the public and, as time will be needed in order to schedule the requested meeting, an early response would be very much appreciated.

Stella Glover

SG/af
encl.

cc: Alderman B. Hinkley, Chairman, Keep Hamilton Clean Citizens Committee
Alderman D. Christopherson, Chairman, Licensing Committee



CITY COUNCIL
HAMILTON, CANADA

Brian Hinkley
Alderman Ward 3

71 MAIN STREET WEST L8N 3T4 • (416) 526-2730 • RES. (416) 572-7500

May 2, 1989

Mrs. S. Glover, Secretary
Licencing Committee

Dear Mrs. Glover:

RE: Handbill Distributors

The Keep Hamilton Clean Citizens Committee have been attempting to encourage the handbill distributing companies to leave the flyers they deliver in the mailboxes of peoples homes. Communication has been made with a number of the handbill distributing companies and those organizations who use their services.

The committee has met with some success and some co-operation. However, there still remains a great deal of public dissatisfaction with the manner in which handbills are being left in people railings and on their verandas. Many homeowners complain that these advertising flyers find their way onto their front lawns and the public streets.

I am therefore requesting that the Licencing Committee do two things:

1. Contact all handbill distribution companies requesting that they appear before the Licencing Committee to explain this problem.
2. Recommend to the Legislation Committee a minor change to the Handbill Distributors By-law, clarifying the obligation to deposit handbills in the householders mailboxes rather than placing flyers in the railings or on the verandas.

Could you please advise me of the time, date and place when the handbill distributors will appear before the Licencing Committee.

Your co-operation in this regard is very much appreciated.

Yours very truly,

Brian Hinkley, Chairman
Keep Hamilton Clean Citizens Committee

rd

Copies: See Attached List



CITY COUNCIL
HAMILTON, CANADA

Brian Hinkley
Alderman Ward 3

71 MAIN STREET WEST L8N 3T4 • (416) 526-2730 • RES. (416) 572-7500

May 19, 1989

Mrs. S. Glover, Secretary
Licencing Committee

Dear Mrs. Glover:

RE: Handbill Distributors

Further to my letter of May 2, 1989 with respect to the above, I would like to advise you of additional information.

It would appear that the handbills that are being distributed in the City emanate from a number of sources. Some companies are licenced while others it would appear are not. Some companies do not involve themselves in handbill distribution any longer. It would also appear that some individuals, on an adhoc basis, involve themselves in handbill distribution.

I am therefore asking the Licencing Department to attempt to determine, as best as possible, all those organizations or individuals who may be involved in this service.

I am advised that the Hamilton Spectator, through its "flyer" force; the post office; a firm called Deliveries Unlimited apparently operating out of Grimsby; a firm called Quick operating out of Toronto; an individual known as Dan Bass; and another individual known as J.D. Bartlett, may also be involved in the handbill distribution activity.

In order to have an effective and meaningful meeting, once the jurisdiction between the Legislation and Licencing Committees is determined, it will be necessary to ensure that all those involved in this business are contacted.

Your co-operation by pursuing this matter is very much appreciated.

Yours truly,

Brian Hinkley, Chairman
Keep Hamilton Clean Citizens Committee

rd

cc: See Attached List

cc: Ald. D. Christopherson, Chairman, Licencing Committee
cc: Ald. V. Agro, Chairman, Legislation Committee
cc: Mr. J. Thompson, Secretary, Legislation Committee
cc: Mr. D. Heintz, Secretary, Keep Hamilton Clean Citizens Committee
cc: ORION Promotions
189 Joseph Street, Kitchener, Ontario N2G 1J8
cc: Admiral Distribution
74 Randall Avenue, Stoney Creek, Ontario L8G 2K9
cc: Diamond Distribution
29 Linden Street, Hamilton, Ontario L8L 8E1
cc: Paperman Distributors Ltd.
601 Consortium Court, London, Ontario N6E 2S8
cc: Mrs. J. Bennett
187 Garside Avenue South, Hamilton, Ontario, L8K 2W3
cc: Mrs. E. Mariott
3 Dorset Place, Hamilton, Ontario L8S 3T5
cc: Local Media

cc: Ald. D. Christopherson, Chairman, Licencing Committee
cc: Ald. V. Agro, Chairman, Legislation Committee
cc: Ald. J. Smith
[REDACTED] Secretary, Legislation Committee
cc: Mr. D. Heintz, Secretary, Keep Hamilton Clean Citizens Committee
cc: ORION Promotions
189 Joseph Street, Kitchener, Ontario N2G 1J8
cc: Admiral Distribution
74 Randall Avenue, Stoney Creek, Ontario L8G 2K9
cc: Diamond Distribution
29 Linden Street, Hamilton, Ontario L8L 8E1
cc: Paperman Distributors Ltd.
601 Consortium Court, London, Ontario N6E 2S8
cc: Mrs. J. Bennett
187 Garside Avenue South, Hamilton, Ontario L8K 2W3
cc: Mrs. E. Mariott
3 Dorset Place, Hamilton, Ontario L8S 3T4
cc: Mr. Fred Ward
149 Macauley Street East, Hamilton, Ontario L8L 3X5
cc: The Hamilton Spectator, Att: "Flyer" Force
44 Frid Street, Hamilton, Ontario L8P 4M3
cc: Deliveries Unlimited Inc.
8 Elm, RR#1 Grimsby, Ontario L3M 4E7
cc: Kwik Distributors & Advertisers
96 Laird Drive, Toronto, Ontario M4G 3V3
cc: Local Media

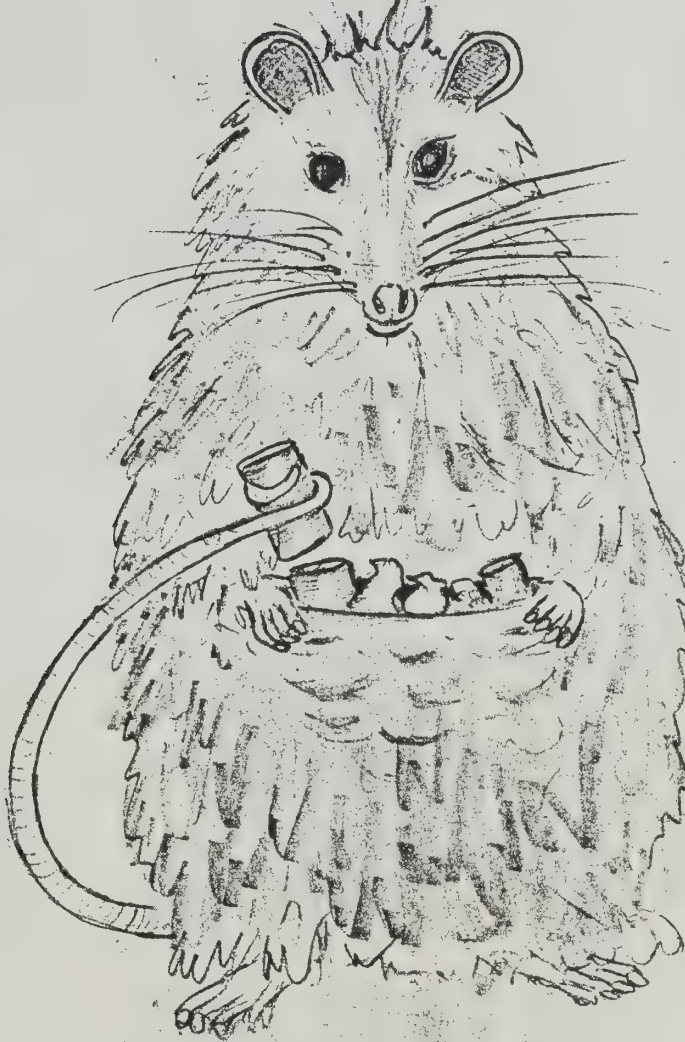
"LITTER KITTEN"



4(b)

- * LITTER — MAKE A DEPOSIT TODAY!
- * LITTER — LET'S GET ON TOP OF IT!
- * LITTER — ELIMINATE IT!

PICKUP POSSUM



4(c)

LITTER - CONTAIN IT!

LITTER - POCKET IT!

LITTER - DON'T GIVE IT A TOSS
PUT IT IN THE POSS.



Litter-squad leader Ald. Brian Hinkley stands among the weeds on city-owned property during litter tour. *Spec 1 Sep/87* Paul Hourigan, The Spectator

Litter squad points the finger at offenders

By BARBARA BROWN
The Spectator

HAMILTON'S OFFICIAL litter squad launched a sneak attack yesterday, pointing a finger at some of the city's worst offenders.

Included on the hit list are apartment building owner Di Cenzo Construction Co. Ltd., the Hamilton Street Railway, the Hamilton Board of Education and the City of Hamilton itself.

Armed with cameras, pencils and note paper, members on the Keep Hamilton Clean committee visited about 12 of the worst spots reported in more than 70 tips and complaints about litter.

Committee chairman Brian Hinkley said he previewed the hot spots last Sunday to come up with a short list. The locations were kept secret until yesterday.

"The worst are from James Street and east. I had hoped it would be a city-wide tour, but I went all over the mountain and it was very clean," said Mr. Hinkley.

The raid began shortly after 9.30

City, school board make committee's eyesore hot list

a.m. when the litter squad's mini-bus rolled into the parking lot of a small strip mall on Main Street East at Catharine Street.

Empty coffee cups, pizza boxes and flattened cigarette packs were strewn over the parking lot of the mall, which houses a doughnut shop and a pizza outlet.

Later, the bus came to a halt before a row of derelict houses on Gerard Street in the north end, where weeds nearly 1.5 metres (five feet) high grow on properties expropriated by the City of Hamilton.

Romano D'Angelo, whose family owns an auto body shop nearby, said he's not pleased with his municipal neighbor.

"Customers coming down the street see this and it has a negative

effect on our business. Maybe some don't want to come down here to a neighborhood like this," said Mr. D'Angelo.

The committee members believe the derelict buildings may contravene the property standards bylaw and will forward their report to the building department.

They also want city streets and sanitation crews to be more diligent in cleaning sidewalks east of the Centre Mall at Kenilworth Avenue North. Debris believed dropped by patrons of the mall is blowing onto neighboring properties.

A group of apartment buildings on Grandville Avenue and Violet Drive, which city records indicate are owned by Di Cenzo Construction Co. Ltd., had the dubious honor of topping the litter list.

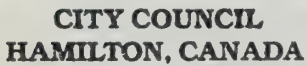
Here, committee members found numerous shopping carts, broken glass, candy wrappers and pop cans laying about. A stairwell leading to an abandoned underground parking garage was also filled with garbage and debris.

But two adjacent shopping plazas on Centennial Parkway North came close to sharing the title. Robert Brown, of Eastgate Estates condominiums on Violet Drive, said residents have complained for months about garbage bins that spill over into the parking lot, scattering litter around the neighborhood.

A Hamilton Street Railway bus shelter at Barton Street East and Kenora Avenue also made the top five. The floor of the shelter was covered in candy wrappers and broken glass, as was the grassy area surrounding it.

The Hamilton Board of Education also made the list for litter lining a chain-link fence at the rear of Sanford Avenue School and the Pinky Lewis Recreation Centre.

In addition to the properties already listed, the committee will send letters to the following businesses advising them to clean up their litter: the No Frills store at Main Street East and Tisdale, the IGA store on Parkdale Avenue at Melvin Avenue and Mac's Milk at Parkdale Avenue and Roxborough Avenue.



71 MAIN STREET WEST L8N 3T4 • (416) 526-2730 • RES. (416) 572-7500

FILE No.
DEPT. PUBLIC WORKS
JUL 17 1989

6(a)

EXCERPT FROM THE MINUTES OF THE KEEP HAMILTON CLEAN CITIZEN'S COMMITTEE

(sent to Mr. Allan Clark - IJC & the Lura Group)

"The Secretary, S. Pacey and F. DiTrapani reported that the International Joint Commission (IJC) wanted to feature the efforts of the Keep Hamilton Clean Citizen's Committee (KHCCC) at their Biennial meeting being held this October in Hamilton at the Convention Centre.

The request has been made that we consider a hour and a quarter interactive Seminar with high school students that would interest and involve them and relate the IJC to the KHCCC.

After considerable discussion, it was decided that our Committee should not do a Seminar for several reasons - including that if we do a Seminar, we would want to do it very well and there is the risk that, if this did not occur, we could do our group more harm than good and also, we could convey the impression that our Committee is more than it actually is - a group concerned with the "hands - on" approaches to the cleanliness of all of Hamilton.

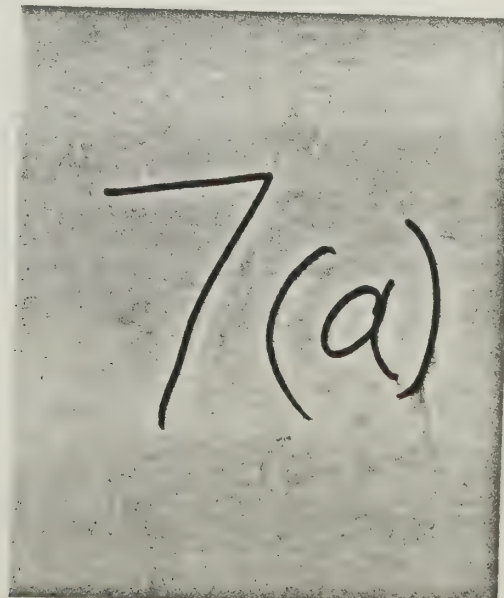
What we will suggest to the IJC is that we be permitted to provide an information display and perhaps a video presentation at this conference and not be involved in a Seminar.

The Chairman concurred and suggested a visual display with handouts, the promotion of "Adopt an Area", videos and attendance by our Committee Members. The Secretary will contact the IJC on this matter. The Chairman indicated that our mandate should remain "litter - wherever it might occur in Hamilton".

D. Heintz, S. Pacey and F. DiTrapani along with any other interested members will attend and solicit suggestions and inform those at the Conference.

It was moved by S. Pacey and I. Boyko that we provide an information display and solicit suggestions but not to put on a Seminar at the IJC in October. Carried."

c.c. Alderman B. Hinkley, Chairman, Keep Hamilton Clean Citizen's Committee.





THE CORPORATION OF THE
City Hall, 71 Main Street West, Hamilton, C

The Keep Hamilton Clean Citizen

1989 July 25

To All Members
The Keep Hamilton Clean Citizen's Committee

Dear Committee Member:

Re: International Joint Commission

Attached please find a copy of a brochure from the International Joint Commission on Water Quality in the Great Lakes which details some of the activities of their 1989 Biennial Meeting to be held in Hamilton from October 11 - 13, 1989.

As you are aware, our Committee intends to set up and staff an Information Booth regarding the work of the Keep Hamilton Clean Citizen's Committee during those meetings and you may be interested in volunteering to assist in the staffing of that Booth.

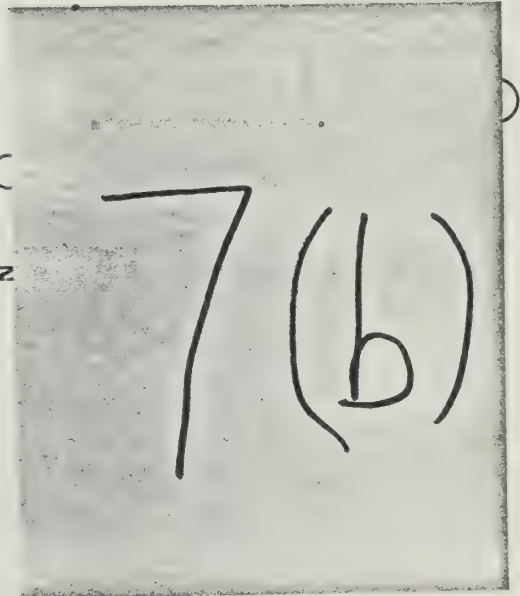
Those that volunteer may also be interested in attending the two lunches and/or the barbecue to be held as a part of the I.J.C. Should volunteers wish to attend these functions, please advise me and I will arrange for tickets for the selected events.

Yours very truly,

Mr. D. Heintz
Secretary, Keep Hamilton Clean Committee

c.c. Alderman B. Hinkley, Chairman
Keep Hamilton Clean Citizen's Committee

P. S. Don't forget the "Hot Spots" tour to be held on Thursday, 1989 August 31 - starting at 9:30 a.m. at the back of City Hall and finishing at about 3:00 p.m.





International Joint Commission
Commission mixte internationale

***All Interested Citizens Are Invited to Attend
The International Joint Commission's
1989 Biennial Meeting on
Great Lakes Water Quality
October 11-13, 1989***

***and a Public Meeting on Great Lakes Levels
October 14, 1989 in Hamilton, Ontario***



On behalf of the International Joint Commission, it is our pleasure to invite you to attend the 1989 Biennial Meeting to be held at the Hamilton Convention Centre from Wednesday, October 11 through Friday, October 13, 1989 and a Public Meeting on Great Lakes Levels on Saturday, October 14, 1989.

The Biennial Meeting provides the opportunity for the public to be present during the formal presentations of the two Great Lakes advisory boards' reports to the Commission. Valuable information will be provided on the status of the Great Lakes Basin Ecosystem to all interested participants through presentations of the reports of the Great Lakes Water Quality and Science Advisory Boards, and through three concurrent workshops on Friday morning. We also look forward to hearing meeting participants' views on the status of progress under the Great Lakes Water Quality Agreement on Thursday afternoon and evening. Saturday afternoon will be devoted to discussing issues related to Great Lakes fluctuating levels.

We encourage your participation in this year's meeting, and ask that you complete the enclosed registration form at your earliest convenience.

We look forward to seeing you in Hamilton.

E. Davie Fulton
Acting Canadian Chairman

Robert C. McEwen
United States Chairman



International Joint Commission
Commission mixte internationale

BIENNIAL MEETING PROGRAM

Wednesday, October 11

12:00 p.m. - 9:00 p.m. *Registration*
7:00 p.m. - 9:00 p.m. *Opening Reception and Welcome from the Commission*

Thursday, October 12

8:45 a.m. - 12:00 p.m. *Plenary Session*

- Opening Comments by the Commission
- Presentation and Commission discussion of the 1989 Report of the Great Lakes Water Quality Board
- Presentation and Commission discussion of the 1989 Report of the Great Lakes Science Advisory Board

12:15 p.m. - 2:00 p.m. *Formal Luncheon*
*2:00 p.m. - 5:00 p.m. *Public Presentations and Discussion Session*
5:00 p.m. - 7:00 p.m. *Dinner, on your own*
*7:00 p.m. *Public Presentations and Discussion Session Continues*

*At least six hours have been reserved to provide the opportunity for the public to be heard, beginning with meeting participants who have submitted written statements to the Commission in advance of the meeting or by noon on Thursday, October 12. Statements and questions from the floor will follow those with prepared remarks. Audio-visual equipment can be made available to assist presenters if requested in advance.

Friday, October 13

9:00 a.m. - 12:00 p.m. *Concurrent Workshops*

- **Human Health in the Great Lakes Basin Ecosystem**
The Human Health workshop will review the results of recent work concerning the exposure to and impacts of toxic chemicals on animal and human populations, with a view to discussing possible human health, research and related policy implications.
- **Remedial Action Plans — Progress and Prospects**
This workshop will assess the successes and obstacles to progress in RAPs with emphasis on the Hamilton Harbour RAP, and a brief review of the New York, Ohio, and Wisconsin RAPs. Discussion will focus on developing recommendations for overcoming potential obstacles.
- **Towards a Sustainable Future for the Great Lakes**
The session will begin with an overview of trends that can be expected to stress the Great Lakes ecosystem, together with concepts and strategies that may lead to a more sustainable future for Great Lakes resources. These trends will be applied to three specific topics in breakout discussions: energy use, waste minimization, and agricultural chemicals.

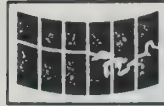
12:00 p.m. - 1:00 p.m. *Informal luncheon buffet*
1:00 p.m. - 3:00 p.m. *Plenary Session*
Workshop Summaries and Recommendations
Questions from the Audience, Concluding Remarks
3:00 p.m. - 6:00 p.m. *Hamilton Harbour Cruise/Visit to Canada Centre for Inland Waters*
6:00 p.m. - 7:30 p.m. *Barbeque Dinner at Hamilton Harbour*

Saturday, October 14

1:00 p.m. - 5:00 p.m. *Public Meeting on Great Lakes Levels*

Several concurrent activities to the Biennial Meeting are being scheduled, including a Great Lakes Awareness Program for students in the Hamilton region, as well as citizen organization meetings and other special events. For more information about the Biennial Meeting or related events, please contact Sally Cole-Misch, Public Affairs Officer, International Joint Commission, 100 Ouellette Avenue, Eighth floor, Windsor, ON N9A 6T3 or P.O. Box 32869, Detroit, MI 48232. Call (519)256-7821 in Canada or (313)226-2170 in the US.

Ce formulaire est aussi disponible en français.



International Joint Commission
Commission mixte internationale

July 12, 1989

You're Invited!

On behalf of the International Joint Commission, it is my pleasure to invite you to attend the 1989 Biennial Meeting on Great Lakes Water Quality and a Public Meeting on Great Lakes Levels, to be held October 11-13 and Saturday, October 14, 1989, respectively.

Our meetings provide an opportunity for government officials, agency representatives, scientists, policy makers, special interest groups and citizens to meet and discuss issues of concern for the Great Lakes basin. After an opening reception Wednesday evening, the Commission's Great Lakes Water Quality and Science Advisory Boards will discuss their 1989 reports in formal presentations Thursday morning.

At least six hours Thursday afternoon and evening will be devoted to public presentations and comments concerning the status of progress under the Great Lakes Water Quality Agreement. Friday's agenda includes workshops on human health progress in developing remedial action plans for Areas of Concern, and how to accomplish a sustainable future for the Great Lakes region; a final plenary session; and a tour of Hamilton Harbour followed by a waterfront barbeque. The Public Meeting on Great Lakes Levels follows on Saturday, and focuses on proposed strategies for completing the second phase of the Commission's Reference Study on fluctuating Great Lakes levels.

A limited number of tickets are available for the meal functions, so we encourage you to fill out the enclosed meeting and hotel registration forms and return them to our Washington, D.C. office as soon as possible, with payment for all charged activities you wish to attend.

We look forward to seeing you in Hamilton.

Sincerely,

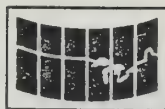
Sally Cole-Misch
Public Affairs Officer

SCM/bs

Enclosures

Biennial Meeting information and registration form
Hotel reservation form

FILE No.	
DEPT. PUBLIC WORKS	
JUL 17 1989	
MA	
MSS	
MP	
MOEM	
MOR	
HOBT	
SPM	
PME	
PIC	
SSS(c)	
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International Joint Commission
Commission mixte internationale

REGISTRATION, LUNCHESES, TOUR AND DINNER REQUEST

Please complete the following and return as soon as possible. Copies of the 1989 Great Lakes Water Quality and Science Advisory Board reports will be mailed to all participants who have registered prior to **FRIDAY, SEPTEMBER 1, 1989.**

Return registration and hotel form to: **Ms. Rita Kerner, International Joint Commission, 2001 S Street N.W., Washington, DC 20440**

NAME	ADDRESS
CITY, STATE/PROVINCE	ZIP/POSTAL CODE
AGENCY/ORGANIZATION (if applicable)	
TELEPHONE NUMBER(S)	(office) (home)

- ☐ I will attend the 1989 Biennial Meeting on: October 11 ☐ October 12 ☐ October 13 ☐ October 14 ☐
- ☐ I would like to make a prepared statement to the Commission Thursday afternoon, and will be representing: ☐ myself ☐ industry _____
- ☐ an organization (please name) _____
- ☐ government agency or elected official _____
- ☐ I am most interested in attending the following workshop on Friday morning:
- ☐ Human Health in the Great Lakes Basin Ecosystem
 - ☐ Remedial Action Plans — Progress and Prospects
 - ☐ Towards a Sustainable Future for the Great Lakes

- ☐ I would like to attend the tour of Hamilton Harbour and the Canada Centre for Inland Waters.

The Sheraton Hamilton is the conference hotel. A limited number of rooms have been reserved at the conference rate of \$78 single or \$85 double (Canadian funds), so please register early if this is your preference. Two nearby hotels, the Royal Connaught and the Holiday Inn, also have reserved a limited number of rooms at the conference rates of \$76 single/\$86 double and \$67 single/\$75 double Canadian funds, respectively.

- ☐ I/we would like to stay at the Sheraton Hamilton Hotel, and have enclosed the hotel registration form. I recognize that I am responsible for payment of my own hotel accommodations.
- ☐ I/we would like to stay at the Royal Connaught (416-527-5071), the Holiday Inn (416-528-3451) or other accommodations and will make our own reservations.

A registration fee is not charged for the Biennial Meeting, but there are three ticketed events: formal luncheon Thursday, buffet lunch Friday, and waterside barbeque Friday evening. A limited number of tickets are available and must be purchased in advance.

Please reserve _____ ticket(s) for the formal luncheon Thursday at \$18 Canadian.

Please reserve _____ ticket(s) for the Friday buffet lunch at \$8 Canadian.

Please reserve _____ ticket(s) for the Friday waterside barbeque dinner at \$14 Canadian.

Enclosed is my cheque, money order/bank draft IN CANADIAN FUNDS for the meals, made payable to the **1989 BIENNIAL MEETING: RECEIVER GENERAL FOR CANADA** in the amount of \$_____. Please indicate any physical or dietary needs that may require planning in advance.

Hamilton is located at the western end of Lake Ontario, midway between Toronto and Niagara Falls. Toronto's Pearson Airport is 40 minutes away, and ground transportation is regularly scheduled to downtown Hamilton. Hamilton Airport is 15 minutes from downtown, and is serviced by Canadian Partner and US Airlines. Buffalo, New York's airport is 60 miles away.

NOTE: PLEASE FILL OUT BACK OF THIS REGISTRATION FORM TO OBTAIN 1989 GREAT LAKES REPORTS.



International Joint Commission
Commission mixte internationale

ANNUAL REPORTS REQUEST FORM

The following reports will be produced during 1989 and 1990, and can be sent to you when they become available. Great Lakes Water Quality and Science Advisory Board reports will be sent by September 10, 1989 to all Biennial Meeting participants who register by FRIDAY, SEPTEMBER 1, 1989.

I would like to receive the following reports:

- ☐ 1989 Report on Great Lakes Water Quality
☐ French ☐ English
☐ Full report ☐ Executive Summary only
- ☐ 1989 Report on Great Lakes Water Quality, Appendix A: Progress in Developing Remedial Action Plans for Areas of Concern in the Great Lakes Basin
- ☐ 1989 Report of the Science Advisory Board
☐ French ☐ English
☐ Full report ☐ Executive Summary only

The following technical reports will be printed in limited quantities only, and requests will be filled as the report becomes available.

- ☐ Proceedings of the Human Machine Interface: Workshop III on Spills Database Management in the Great Lakes
- ☐ Proceedings of the Workshop on Cause-Effect Linkages
- ☐ Proceedings of the Technology Transfer Symposium for the Remediation of Contaminated Sediments in the Great Lakes
- ☐ Proceedings of a Workshop on *In vitro* Assessment of Contaminated Sediments for Potential Carcinogenicity
- ☐ Municipal Pretreatment Task Force Report
- ☐ Atmospheric Deposition Monitoring Task Force Report
- ☐ Toward an Ethic for the Great Lakes Basin Ecosystem
- ☐ Public Participation and Remedial Action Plans: An Overview of Approaches, Activities and Issues

Limited supplies of some reports published prior to 1989 are still available. Again, many are technical documents and may have limited use to the general reader. Please mark any reports you wish to receive, and all requests will be filled on a first come, first served basis.

- ☐ Procedures for the Assessment of Contaminated Sediment Problems in the Great Lakes, 1988
- ☐ Options for Remediation of Contaminated Sediments in the Great Lakes, 1988
- ☐ Mass Balancing of Toxic Chemicals in the Great Lakes: The Role of Atmospheric Deposition, 1988
- ☐ Report on Modeling the Loading Concentration Relationship for Critical Pollutants in the Great Lakes, 1988
- ☐ A Review of Lake Ontario Water Quality with Emphasis on the 1981-1982 Intensive Years, 1988
- ☐ 1987 Report on Great Lakes Water Quality, Main Report
- ☐ 1987 Report on Great Lakes Water Quality, Appendix A
- ☐ 1987 Report of the Great Lakes Science Advisory Board
- ☐ International Joint Commission Third Biennial Report, 1986
- ☐ Lake Huron 1980 Intensive Survey Report, 1986
- ☐ Uses, Abuses and Future of Great Lakes Modeling, 1986
- ☐ Literature Review of the Effects of Persistent Toxic Substances on Great Lakes Biota, 1986
- ☐ Summary Report of the Workshop on Great Lakes Atmospheric Deposition, 1986
- ☐ Committee on the Assessment of Human Health Effects of Great Lakes Water Quality, 1986
- ☐ 1985 Annual Report of the Aquatic Ecosystems Objectives Committee
- ☐ A Review of Trends in Lake Erie Water Quality with Emphasis on the 1978-1979 Intensive Survey, 1985
- ☐ Multi-Institutional Management: The Green Bay Experience, 1985
- ☐ A Conceptual Approach for the Application of Biological Indicators of Ecosystem Quality in the Great Lakes, 1985
- ☐ A Study Proposal for Assessing Potential for Great Lakes Contamination via Groundwater, 1985
- ☐ PCBs: A Case Study, 1985

Please send the above reports as marked to:

NAME _____

ADDRESS _____

CITY, STATE/PROVINCE _____

ZIP/POSTAL CODE _____

TELEPHONE NUMBER(S) (office) _____

(home) _____

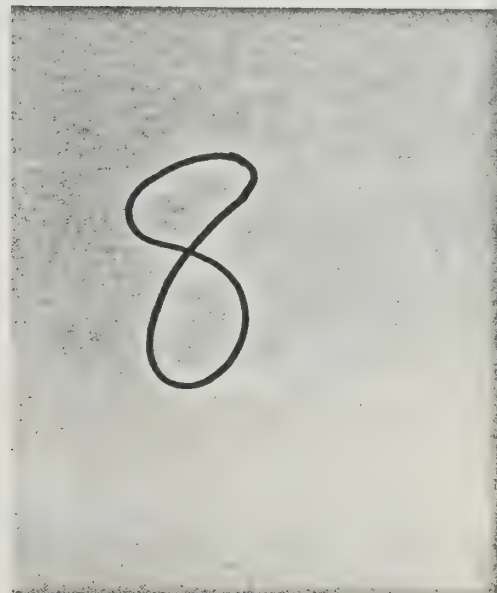


PITCH-IN* Canada

JUL 11 1989

July 6th, 1989
Our File: 9C06

Mr. Brian Hinkley
Chairman
Keep Hamilton Clean Citizens
Committee
City Council
71 Main Street West
Hamilton, Ontario L8N 3T4



Dear Mr. Hinkley:

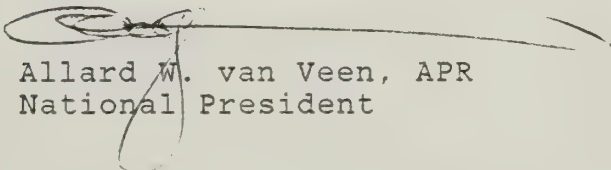
Further to your correspondence with Ms. Freya Long at the Ontario Federation of Anglers & Hunters, I am pleased to provide you with the additional certificates for the groups which you mention in your letter dated June 30, 1989.

We have been following your activities and want to congratulate you on your excellent campaign in Hamilton. You will be interested in knowing that we are currently undertaking, at a national level, a pilot program to establish a fully integrated Community Pride Program for communities. We hope to have information in place on this program as early as January, 1990. I know you will be interested in it.

We look forward to your enthusiastic support of the 1990 PITCH-IN campaign. Information kits will be sent to you in early January, 1990.

Kindest regards,

PITCH-IN CANADA


Allard W. van Veen, APR
National President

AVV/dsg
Encls.



THE CORPORATION OF THE CITY OF HAMILTON

City Hall, 71 Main Street West, Hamilton, Ontario L8N 3T4

1989 July 11

Mr. J. Robison
Administrator
City of Fredericton
P.O. Box 130
Fredericton, N.B.
E3L 1G3

FILE No. 87-8030	
DEPT. PUBLIC WORKS	
JUL 13 1989	
MA	
MSS	
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MCEM	
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PME	✓
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SSS(m)	
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SMM	


Dear

I was particularly impressed with the Award given to your Municipality at the CAMA Conference in Hamilton on the "Volkswagen Clean Up Campaign".

It would be appreciated if you would send me a copy of that submission so that I may give it to the "Keep Hamilton Clean" Committee in our Municipality.

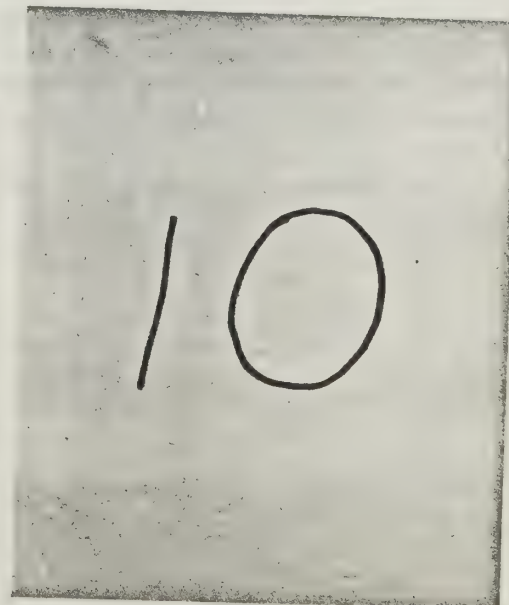
Thank you for your co-operation.

Yours truly,


L. Sage, H.B.A.
Chief Administrative
Officer

cc Mr. Peter Patenaude

bcc Alderman B. Hinkley
✓ Mr. J. Pavelka



SUMMARY NOTES ON CLEAN UP CAMPAIGNS IN FREDERICTON, NEW BRUNSWICK AND ST. JOHN'S, NEWFOUNDLAND

FREDERICTON

Cuts in Municipal spending and public apathy have allowed an increase in litter to occur and continue.

It was determined to fight the mentality that says "Let the City do it."

A Steering Committee was created to generate ideas for citizen involvement in the correction of the litter problem. One of the key phrases in this fight is to characterize the campaign as a "War on Grime".

The Short Term solution is to hire students to pick up litter (and the formation of Anti-Litter Squads). The Long Term solution involves an educational campaign.

The City has purchased and painted up a Volkswagen "Beetle" and it is called the "Lady Bug - Litter Bug" and it is used in parades, special events, at schools and other promotional activities as well as being the transportation for the Anti-Litter Squads.

They use posters, T-shirts and a 7 UP promotion where people are awarded 6 packs of 7 UP for participation.

The Clean Up kick off is on Arbour Day.

Hot Spots are identified and attacked by the Anti-Litter Squads. Public involvement is encouraged through use of contests and prizes.

The media has provided good coverage with paid advertisements, Public Service Announcements and feature stories on the campaign.

Fredericton spends about \$10,000 with the balance being funded by the Federal Challenge Program.



THE CORPORATION OF THE CITY OF HAMILTON

City Hall, 71 Main Street West, Hamilton, Ontario L8N 3T4

1989 July 11

Mr. Frank P. Power
City Manager
P.O. Box 908
St. John's, Newfoundland
A1C 5M2

8050

FILE No. 87-3000	
DEPT. PUBLIC WORKS	
JUL 12 1989	
MA	
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SMM	

Dear

Now that the dust is starting to settle following the CAMA Conference, I am reminded of our brief conversation regarding the "Litter Bug Program" that has proven successful in your Municipality.

In view of the fact that we have a "Keep Hamilton Clean" Committee functioning with a lot of enthusiasm, I would appreciate receiving details on your program. If you have any other information on approaches in other municipalities I would appreciate receiving them as well.

Yours truly,

2

L. Sage, H.B.A.
Chief Administrative
Officer

bcc Alderman B. Hinkley
Mr. J. Pavelka,
✓ Director, Public Works

5

ST. JOHN' S

The City of St. John's has stated that it must be a leader in the fight against litter and must establish this as a high priority at Budget time.

They believe that they should adopt a "get tough" policy on offenders with respect to both Garbage Collection and Litter problems.

They call their program "Litter Busters".

They have a full time Program Manager who must recruit Corporate Sponsors to help pay for the program but the commitment is that, whatever cannot be funded by donations and other levels of government must be funded by the Municipality.

They have a full time crew in the downtown looking after nothing but litter.

They are seeking Legislation requiring homeowners to keep their properties and sidewalks clean and they intend to strictly enforce the Sanitation Regulations and the Anti-Littering By-Law.

They see the fast food chains and convenience and grocery stores as the main culprits and want to be able to control them - especially with regard to the waste generated by these sites.

They intend to lobby the Province to require "deposit legislation".

They are conducting a study of their litter containers to determine if they need more and/or if the ones currently in use are properly located.

They plan a public education campaign.

They note the PITCH-IN Campaign and the Keep America Beautiful Campaign as good examples of a wide spectrum of public involvement in the clean up of litter which they wish to emulate.

In 1985, Corporate Sponsors contributed \$55,000, the City Budget offered \$25,000 while federal and provincial funds contributed \$130,000 for a total budget of \$210,000.

Corporation of the City of:

Memorandum

TO: Alderman B. Hinkley, Chairman
Keep Hamilton Clean Citizens Committee

FROM: Mr. J. J. Schatz, Secretary
Co-ordinating Committee

SUBJECT: ADJUSTMENTS RESPECTING
MEMBERSHIP AND EXPIRY DATES

FILE NO. 84-804
DEPT. PUBLIC WORKS

AUG 31 1989

DATE: 1989 August 30

Subjoined for your information and appropriate action is a copy of Section 7 of the SIXTEENTH Report of the Co-ordinating Committee adopted by City Council at its meeting held August 29, 1989.

JT/bc

c.c.

Mr. E. A. Simpson, City Clerk

7. (a) That approval be given to establish the following adjustments respecting membership and expiry dates for the Keep Hamilton Clean Citizens Committee.

	<u>Member</u>	<u>Expiry Date</u>
(1)	Ivan Boyko	December 31, 1991
(2)	Paddy Chitty	December 31, 1991
(3)	John Struger	December 31, 1991
(4)	Jane Evans	December 31, 1990
(5)	Barbara McLeod	December 31, 1990
(6)	Frances DiTrapani	December 31, 1990
(7)	Susan Pacey - Term to Expire	December 31, 1989
(8)	Vacant	
(9)	Vacant	

- (b) That the City Clerk be authorized and directed to advertise for three (3) positions and that the term of office for these positions expire 1992 December 31.

NOTE: The Keep Hamilton Clean Citizens Committee have experienced a number of resignations and adjustments to its membership. In order to maintain continuity and stability on the Committee, the above adjustments are being recommended for approval. At the present time, two of these positions are vacant. Mrs. Susan Pacey has expressed interest in reapplying and will probably do so.

W

12(b)

Pick up others' litter for a day you're in for a big surprise

A short while ago, you showed a picture of some people cleaning up a beach after it had been littered by hundreds of thoughtless people on a holiday weekend. That inspired me to do something more constructive with my summer holidays, so I grabbed some garbage bags to clean up in my own neighborhood, and it has completely changed the way that I think about litter.

One day, I collected eight garbage bags of litter, and took note of what it consisted of.

A very large portion was plastic: plastic bags, plastic trays, plastic glasses, everything that you could think of. Plastic bags make up most of the plastic, and they are the worst to clean up — they fill up with water, which turns into a tiny swamp in time.

Newspapers are all over the place. It's bad enough that someone would drop a used newspaper on the ground, but

pleasure in ripping them into smaller pieces, so as to make it tougher for others to clean up. There are also stacks of newspapers which have been thoughtlessly abandoned by their carriers (but I've never seen any bundles of The Star dumped).

Cigarette boxes, and the accompanying pieces of foil and butts, make a fair contribution to the litter problem. As if the cigarette smoke didn't make enough pollution.

So please folks, the next time you feel like dropping that fast food container, newspaper, cigarette box, or anything for that matter, think first. It won't go away when you drop it, and just one piece of paper, or just one cigarette butt will accumulate quickly. Even better, grab a bag some time, and go and make a difference in your neighborhood.

STAR

DAVE LEE
Mississauga

Hamilton

Journal

Viewpoints

LETTER

Alderman asks public to help keep Hamilton clean

COUNCIL REPORT BRIAN HINKLEY, WARD 3

Keeping our beautiful city clean is a never-ending struggle. But who is responsible for keeping our city clean? The city's efficient public works department and their dedicated employees pick up our garbage and sweep our streets.

The hard-working building department and always diligent health department attempt to enforce bylaws affecting private property upkeep. Fortunately, most property owners take pride in their own property where they live or do business.

Where then, does all the litter, graffiti and defacing of public and

private property come from? The answer is people. People can cause a city to be littered, unsightly and dirty. People can also make a city clean, inviting and friendly.

The physical appearance and cleanliness of a city is a reflection of its people. The attitude toward throwing pop cans, coffee cups or candy wrappers on the street demonstrates the nature of the problem. In our "throw-away society" some have developed a "throw-away mentality."

An undisciplined and irresponsible mind-set has taken hold and is growing among some of our people.

Permissive attitudes have developed which send subliminal messages that say: "It's O.K. to throw your garbage anywhere at

all" or "Someone else will pick it up" or "I don't care; the city will clean it up" or "That's why I pay taxes."

Continued acceptance of these attitudes is one for which all Hamiltonians will pay dearly. There are those who care not a whit about littering our lovely city. They give it not the slightest thought. To some, throwing garbage around has become a habit or second nature. For others, it has become a lifestyle. Some even think it macho to throw their empty cigarette package in the middle of the road. Strange birds, these litterbugs.

If we all adopted this thoughtless lifestyle, the citizens of Hamilton could never afford costs involved to keep our city clean. Instead of throwing garbage on the streets, perhaps we should pick it up off the streets. My, what a novel idea! If everyone were to pick up just one piece of litter each day, the city

would be virtually spotless. The enthusiastic and dedicated Keep Hamilton Clean Citizens Committee is one year old. Though still in its infancy it has worked "against all odds," and has made great strides. To educate the public and change attitudes is a tough job. An impossible job! A frustrating job! But the overwhelming majority of Hamiltonians want to keep our city clean, healthy and beautiful. We can do it, but we need your help. We need public support.

The committee has initiated and embarked on a number of programs and strategies to keep our city clean. Programs such as:

- Keep Hamilton Clean Week, May 1 - 7 (Pitch-in Week)
- Hot Spots Litter Tour (August each year)
- Handbill and flyer distribution initiatives
- Recognition awards

- Contests
- Postbusters Program (Fight illegal posters)
- Involve the private sector

At the beginning of this article the following question was put: "Who is responsible for keeping our city clean?" The answer is of course: "WE ALL ARE!"

This community is ours to take care of. Citizenship is more than birthright or a piece of paper. Good citizenship means caring about your community. Making it safe, clean and a friendly, happy place in which to live, work and enjoy life. Let's work together to keep Hamilton clean and beautiful.

If you have any ideas or suggestions please send them to: Alderman Brian Hinkley, chairman, Keep Hamilton Clean Citizens Committee, City Hall, 71 Main St., W., Hamilton, Ont., L8N 3T4.



Aug 14/89

Even small efforts help, Denver preaches

By RICK HUGHES
The Spectator

JOHN DENVER wants each of us to pick up a piece of litter a day. He'd like us to pick up the most obvious piece we come across so that other people see what we're doing.

Making a difference — especially in small ways — was the message the singer, and now environmental activist, tried to drive home in a keynote address yesterday to about 1,200 delegates to the 21st annual Canadian Parks and Recreation Association conference.

"Over the next 20 years, what you and I do and don't do, the decisions we make, choices we make, will determine what happens (to the planet)," he told the crowd. "I beg you, from this moment forward, to look each and every day for the things that you can do that will make a difference for a sustainable future."

And he told his Hamilton Place audience they are uniquely placed to show leadership in alerting people to the planet's sorry state and ways to stop environmental degradation.

"The example you can set once you can start putting forward a larger consciousness of the environment, when people come to enjoy what you

have to offer, there's so much you can do. The kind of leadership role you can take is astonishing to me."

He didn't sing and he didn't play his guitar, but his passionately-delivered message — at times sounding like a sermon — was enthusiastically received.

The closest the crowd got to a Denver performance was two taped items that set the stage for his speech: a sound clip of one of his songs, and a short video clip from the movie Oh God, in which "God" (George Burns) decries the way humans have taken care of the earth and says its up to us to fix it.

"It's not going to be divine intervention that saves us," Mr. Denver said.

The five-day conference at the convention centre is called Omni '89. The delegates will be attending a number of workshops today through Wednesday, dealing with recreation, leisure, cultural and environmental questions. Among them are sessions entitled Future Focus, Park Needs in the 21st Century, Leisure and Liability and Handling Environmentally Sensitive Areas.

Mr. Denver touched on such large concerns as the depletion of the ozone, the cutting down of forests,



John Denver: future concerns

mass starvation and the arms race. But he always insisted there are things that can be done. He said small decisions about what we buy, what car we drive make a difference.

"I hate it when I talk like this, I had to give up my Porsche," he told the crowd.

And prior to his speech, in an afternoon golf game at Chedoke Golf Course with Alderman John Gallagher and two others, he practised what he later preached, and picked up any litter he could find along the way.

The opening night gala also included performances by the Burlington Teen Tour Band, Dan Hill and June Sweeney Dancers.

12 (d)



CITY COUNCIL
HAMILTON, CANADA

Brian Hinkley
Alderman Ward 3

71 MAIN STREET WEST L8N 3T4 • (416) 526-2730 • RES. (416) 572-7500

1989 August 08

Ms. T. Foxx
141 Bold Street
Hamilton, Ontario
L8P 1T9

Dear Ms. Foxx:

Thank you very kindly for your interest in the work of the Keep Hamilton Clean Citizens Committee. The Committee is a very young Committee with limited resources. At the present time, the Committee has not reached the level of sophistication to enable it to produce various reading materials. The Committee relies heavily on volunteer and public support. Its programs are kept simple with the least amount of bureaucracy and red-tape. The Committee is presently still working on a logo and mascot to identify itself.

I trust you will be patient with us. We have a great deal of work to do. Thank you very kindly for your interest and support.

Yours very truly,

Alderman Brian Hinkley
Chairman,
Keep Hamilton Clean Citizens Committee

BH:cb

cc: Mr. Don Heintz, Secretary ✓
Keep Hamilton Clean Citizens Committee

FILE No.
DEPT. PUBLIC WORKS
AUG 14 1989

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13(a)

AUG 4 1989

Ms. T. Foxx
141 Bold Street
Hamilton, Ontario
L8P 1T9

Source and Lead

Monday July 31, 1989

Alderman Brian Hinkley
Chairman, Keep Hamilton Clean Committee
City Hall,
71 Main Street West
Hamilton, Ontario
L8N 3T4

Re: "Alderman Asks Public To Help Keep Hamilton
Clean" article, Hamilton Journal, July 26, 1989,
Viewpoints section

Dear Sir,

Please send any free reading material
regarding litter, pollution and garbage problems
in Hamilton, Ontario, and Canada. If your
materials are limited or are available at a cost,
please send a price list and/or a list of contacts
from whom the information can be obtained. I have
provided stamps to help cover the cost of mailing
and self-addressed labels to expedite delivery.

Thankyou for your anticipated help in these
matters.

Sincerely,



CITY COUNCIL
HAMILTON, CANADA

Brian Hinkley
Alderman Ward 3

71 MAIN STREET WEST L8N 3T4 • (416) 526-2730 • RES. (416) 572-7500

FILE No.
DEPT. PUBLIC WORKS
AUG 14 1989

	INFO ONLY	REPT REQD	
MA			
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MCEM			
MCG			
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PME			
PDC			
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SSS(m)			
SGF			
SMM			

1989 August 08

Mrs. Ruth G. Spencer
103-1968 Main Street West
Hamilton, Ontario
L8S 1J7

Dear Mrs. Spencer:

Thank you very kindly for your recent letter respecting keeping our City clean. I am taking the liberty to place your letter along with several other letters on the agenda of our next Keep Hamilton Clean Citizens Committee meeting.

Once again, thank you for your interest, concern and support.

Yours very truly,

Alderman Brian Hinkley
Chairman,
Keep Hamilton Clean Citizens Committee

BH:cb

cc: Mr. Don Heintz, Secretary ✓
Keep Hamilton Clean Citizens Committee

13(b)

523-7556

Mr. & Mrs. F. J. Spencer
103 - 1968 Main St. W.
Hamilton, Ontario, Canada
L8S 1J7

AUG

2 1989

"FOREST GLEN" - YON.
JULY 31/89 - 11:00 P.M.

Dear Mr. Hinkley:-

Thank you so much for your article in "The Hamilton Journal" on keeping Hamilton clean. As a born-and-bred East-end Hamiltonian, I returned to this city ^(6 years ago) after 6 years in Burlington, and 22 years in Ottawa — I am deeply proud of this city and its citizens, but you are so right — we must declare our pride and strive to instruct everyone, particularly the young, to keep this city clean — what about "Adopting a street" — "Adopting a school yard" — "Adopting a shopping mall" — "Adopting a corner" — "Adopting a vacant lot" — "Adopting a play ground" — what about sponsoring a city-wide competition for a catchy-name to really spur us on and raise awareness of the programme — "Just a Participation" and "Neighbourhood Watch" have become bywords well known, perhaps Hamilton can do the same — for example "City Pride" — Hamilton wasn't called "The Ambitious City" for no reason — I, and my husband, will do everything we can to support you — and you can count on our volunteer efforts —

Thanking you —

Ruth G. Spencer

CAYON HBLAOS
C51PIA

E. A. SIMPSON
CITY CLERK

K. E. AVERY
DEPUTY CITY CLERK



CITY HALL
HAMILTON, ONTARIO
L8N 3T4

THE CORPORATION OF THE CITY OF HAMILTON

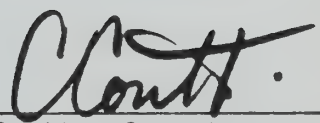
OFFICE OF THE CITY CLERK

4 December 1989

NOTICE OF MEETING

Arts Advisory Sub-Committee

Friday, 1989 December 15
12:00 o'clock noon
Room 264*, City Hall


C.J. Coutts, Secretary
Arts Advisory Sub-Committee

*Note Change to Room 264

A G E N D A

1. Minutes of the meeting held 1989 November 17
2. Sub-Committee Reports
 - a) Facilities Sub-Committee (no copy)
 - b) Relationships Sub-Committee (no copy)
3. Implementation Process for Policy Funding Objectives (no copy)
4. Other Business
5. Adjournment

Friday, 1989 November 17
12:00 o'clock noon
Room 219, City Hall

The Arts Advisory Sub-Committee met.

There were present: Mr. C. Renaud, Chairman
Alderman M. Kiss
Mr. J. Gaul
Mr. B. Powell
Mr. B. Mason
Mrs. J. Malseed
Ms. L. Morris
Mr. G. Mallory
Ms. C. Nemeth
Ms. L. Robinson

Attendance

Regrets: Mr. P. Mandia, Vice-Chairman
Alderman D. Christopherson
Ms. S. Greenspan

Also present: Ms. C. York, Arts Co-Ordinator
Ms. J. Rapsavage, Parks and Recreation Citizens'
Advisory Sub-Committee
Ms. C. Coutts, Secretary

Minutes of the meeting held 1989 October 20 were adopted.

Minutes adopted

As a matter of procedure, the Chairman addressed the issue of Citizens attending the Arts Advisory Sub-Committee meetings. Mr. Renaud stated that only members of the Arts Advisory Sub-Committee, the Arts Co-Ordinator, the Director of Culture and Recreation and the Citizen representative from the Parks and Recreation Citizens' Advisory Sub-Committee will sit at the Committee table. Citizens are encouraged to participate in all Committee meetings of the Arts Advisory Sub-Committee but will not sit at the table with the Committee.

Citizen Participation at
Committee Meetings

The Committee was in receipt of a report dated 1989 November 16 from the Arts Co-Ordinator respecting an amended Terms of Reference for the Arts Advisory Sub-Committee. After some discussion, the Committee approved the following recommendation:

Terms of Reference

That the following revised Terms of Reference be approved for the Arts Advisory Sub-Committee:

- a) That the Arts Advisory Sub-Committee's general mandate is to act in an advisory capacity to the Parks and Recreation Committee on matters relating to the Arts in Hamilton.
- b) That the Arts Advisory Sub-Committee draft an Art in Public Places Policy and submit it to the Parks and Recreation Committee for consideration.
- c) That the Arts Advisory Sub-Committee monitor and review the policy for the Arts on an on-going basis and meet annually with the Arts Advisory Sub-Committee for its input and information.
- d) That the Arts Advisory Sub-Committee administer the Hamilton Arts Award on an annual basis.

The Terms of Reference adopted by City Council on 1989 March 7 have had a need to be revised as the Arts Policy has been adopted by Council and an Art in Public Places Policy is urgently needed.

Yeas: Alderman M. Kiss, Mr. G. Mallory, Mr. J. Gaul, Ms. C. Nemeth, Ms. L. Robinson, Mr. B. Mason, Mr. C. Renaud.

Nays: Mr. B. Powell, Mrs. J. Malseed, Ms. L. Morris - Carried

The Arts Advisory Sub-Committee

1989 November 17

Art in Public Places Policy

The Committee was in receipt of an Information Report dated 1989 November 2 from the Arts Co-Ordinator respecting a draft Art in Public Places Policy. The Committee was informed that Ms. Sheila Greenspan at a Facility Sub-Committee meeting held 1989 July 25 suggested that a Steering Committee be formed to assist the Arts Advisory Sub-Committee in its drafting of an Art in Public Places Policy. After considerable discussion, the Committee approved the following recommendation:

That an Art in Public Places Policy Steering Committee be established to assist the Arts Advisory Sub-Committee in its drafting of an Art in Public Places Policy and that the membership on this Steering Committee be as follows:

Ms. Sheila Greenspan, Chairman
Mr. Ted Pietrzak
Mr. Bob Mason
Mr. Bill Powell
Mr. Trevor Hodgson
Mr. Walter Bachinski
Mr. Peter Cecci
Alderman David Christopherson
Mr. David Martin
A representative from LACAC
A representative from the Community Development Department
Mr. Robert Martiniuk, City Architect
Ms. Diane McKenzie, Ontario Arts Council
The Director, Hamilton Art Gallery

Arts Awareness Week

The Committee was in receipt of an Information Report dated 1989 November 1 from the Arts Co-Ordinator respecting the establishment of an Arts Awareness Week. Discussion ensued on a possible date and name for this Arts Awareness Week and after discussion, the Committee approved the following recommendation:

That a Sub-Committee consisting of Mr. Glenn Mallory, Ms. Joan Rapsavage, Ms. Liz Robinson, Ms. Lynda Morris, Mr. Chuck Renaud, Mrs. Janna Malseed, Ms. Carmen Nemeth and Alderman Mary Kiss be established to formulate plans for an Arts Awareness Week in 1990.

First Meeting of Art In
Public Places Sub-Committee

The first meeting of the Art in Public Places Sub-Committee will be held on Friday, 1989 November 24 at 12:00 o'clock noon and the Sub-Committee will appoint a Chairman for this Sub-Committee at that meeting.

Arts Budget Considerations

The Committee was in receipt of a report dated 1989 November 2 from the Arts Co-Ordinator respecting 1990 expansion items for Arts Budget considerations. The Committee approved the following recommendation:

That the Arts Advisory Sub-Committee endorsed the proposed expenditures for the Arts within the Department of Culture and Recreation's 1990 budget.

The Committee was in receipt of a report dated 1989 November 6 from the Arts Co-Ordinator respecting 1990 Maintenance Items for Arts Budget considerations. This report was received as circulated.

Hamilton Arts Award

The Arts Co-Ordinator presented a verbal status report on the Hamilton Arts Award and informed the Committee that Mr. Allan Oddy has accepted this Award for his involvement as a visual artist and Mayor Robert M. Morrow will present the Hamilton Arts Award on Wednesday, 1989 November 22 at 7:00 p.m. in Meeting Room A of the Hamilton Public Library. To clarify the program for the evening, Mr. Chuck Renaud, Chairman will read the welcome, Alderman Mary Kiss will read remarks and bring greetings from the City and the Region, Mayor Robert M. Morrow will present the Award to Mr. Alan Oddy and closing comments will be read by Mr. Peter Mandia, Vice-Chairman of the Arts Advisory Sub-Committee. A reception

The Arts Advisory Sub-Committee

1989 November 17

will follow, courtesy of the Hamilton Spectator. All members of the Committee are encouraged to attend.

The Committee then met a delegation of the Mayor, Alderman Dominic Agostino and the Minister of Culture for Aparusso, Italy. All members of the Committee were introduced to the Minister of Culture and were invited to attend a North American opening for Italian artist to be held at Mohawk College on Saturday, 1989 November 18 at 8:30 o'clock p.m. All Committee members were informed that tickets for this event would be available through the Mayor's office.

Minister of Culture,
Aparusso, Italy

The Committee was informed that the Community Funders' Meeting has been changed from 1989 December 7 and will now be held in January 1990. Committee members will be informed of the exact date for this meeting.

Community Funders' Meeti
Change

The Committee was in receipt of a memorandum dated 1989 November 15 from the Secretary of the Planning and Development Committee to the Director of the Community Development Department respecting the Wall Mural Program within Business Improvement Areas (B.I.A.) and the Commercial Improvement Program. The Committee was advised that Council at its meeting held 1989 November 14 gave approval that funds be made available from the Commercial Improvement Program to assist with the implementation of a Wall Mural Program in all B.I.A.'s and that 50% of the costs be covered under the Commercial Improvement Program and the remaining 50% be funded by the Business Improvement Areas themselves.

Wall Mural Program

Ms. Lynda Morris expressed concerns with respect to the attendance of certain members of the Sub-Committee. The Secretary reminded the Committee that the Committee at its meeting held 1988 May 20 recommended the following:

Members' Attendance at
Committee Meetings

That if a Committee member misses two meetings in one year, they will be approached by the Chairman and an Alderman on the Committee to discuss their continued participation on the Arts Advisory Sub-Committee.

The Facilities and Relationships Sub-Committees were re-established and the following appointments were made:

Re-establishment of Sub-
Committees

Facilities Sub-Committee

Mr. Bob Mason
Mr. Bill Powell
Mr. Joe Gaul
Mrs. Janna Malseed
Mr. Peter Mandia

Relationships Sub-Committee

Ms. Lynda Morris, Chairman
Ms. Liz Robinson
Ms. Carmen Nemeth
Mr. Glenn Mallory
Ms. Joan Rapsavage

Alderman Mary Kiss, Alderman Dave Christopherson and Mr. Chuck Renaud will be Ex-Officio members on all Sub-Committees.

Ex-Officio Members

Ms. Liz Robinson informed the Committee that the Arts Council Christmas Party will be held on 1989 December 7 at 7:30 o'clock p.m. at the Hamilton Art Gallery. Admission is free and all members of the Committee are invited to attend.

Arts Council Christmas P

Ms. Carmen Nemeth informed the Committee of a volunteer workshop to be held in Toronto on 1989 December 1.

Volunteer Workshop

The Arts Advisory Sub-Committee

1989 November 17

"Billy Bishop Goes to War"

Mr. Chuck Renaud informed the Committee that "Billy Bishop Goes to War" is presently running at the Theatre Dundurn and all Arts Advisory Sub-Committee members will be invited free-of-charge.

Adjournment

There being no further business, the meeting then adjourned.

Taken as read and approved

Mr. C. Renaud, Chairman
Arts Advisory Sub-Committee

C.J. Coutts, Secretary

CATON HBLA05
CSIPIA

K.E. AVERY
CITY CLERK

J.J. SCHATZ
DEPUTY CITY CLERK



THE CORPORATION OF THE CITY OF HAMILTON
OFFICE OF THE CITY CLERK

CITY HALL
HAMILTON, ONTARIO
L8N 3T4

TEL: 546-2700
FAX: 546-2095

25 January 1990

NOTICE OF MEETING

Funding Sub-Committee
(Full Committee of Arts Advisory Sub-Committee)

Monday, 1990 February 5
12:00 o'clock noon
Room 219, City Hall

URBAN MUNICIPAL
GOVERNMENT DOCUMENTS

A handwritten signature in black ink, appearing to read "C. Coutts".

C.J. Coutts, Secretary
Arts Advisory Sub-Committee

A G E N D A

1. Report on Funding Objectives from Policy for the Arts - C. York to report
2. Review of City's Grants Policy as it Pertains to the Arts
3. Other Business
4. Adjournment

I

FOR INFORMATION

1

REPORT TO: Chairman & Members
Arts Advisory Sub-Committee

FROM: C. York, Arts Co-Ordinator

DATE: 1990 January 25

COMM FILE:

DEPT FILE:

SUBJECT: POLICY FOR THE ARTS - STATUS OF FUNDING OBJECTIVES

BACKGROUND:

Policy Objectives 12 and 13 have been addressed in part by the Arts Advisory Sub-Committee.

The Sub-Committee's review of 1990 applications also addressed Objective 15, as reflected in its recommendations to the Grants Review Group.

However, since the policy was approved by City Council on 1989 October 10, no formal individual funding recommendations have been forwarded to the appropriate governing bodies.

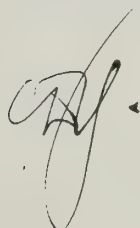
I would suggest that the Arts Advisory Sub-Committee now begin to deal with each policy objective in the "Funding" section and formulate specific recommendations which can be forwarded, in the same manner as the Facilities Sub-Committee has recently been operating.

An excellent starting point would be a review of the City's current grants policy. Many Funding objective strategies specifically apply to the grants system.

Two additional important issues for discussion are:

1. Funding options for arts organizations;
2. Professional development opportunities for arts organizations who would benefit from expertise and training in financial matters, etc.

Attached



Objective #12

FUNDING
(a) To encourage the equitable distribution of available grant monies;
(b) To encourage the development of responsible accounting among arts grant applicants and recipients.

POLICY DIRECTION:

To redefine financial support to arts organizations and arts facilities; specifically to address the differences between programming grants and facility operating grants.

Rationale - Appropriate funding levels are easier to determine when percentages and per capita spending can be compared with other municipalities on a "like" to "like" basis.

STRATEGIES:

That budget recommendations be categorized as:

- a) Grants to City owned/operated facilities;
- b) Grants to community arts organizations.

That applicants for arts grants meet basic qualifying criteria:

- a) Be an incorporated non-profit organization with a community-based Board of Directors;
- b) Be in business for more than one year;
- c) Be prepared to submit a financial statement for the previous operating year, and be prepared to submit an audited statement at their fiscal year end if approved for a grant in excess of five thousand dollars; *Page 7, application form.*
- d) Be prepared to offer some aspect of their service free to the community.

Objective #13

FUNDING
To encourage a partnership between the arts community and the City of Hamilton in the evaluation of arts grants.

POLICY DIRECTION:

To establish a mechanism for peer consultation concerning arts grant applications during the review and recommendation procedure.

Rationale - Current arts grant applications are reviewed and recommended by the Chief Administrative Officer, the Treasurer, and the Director of Culture and Recreation. There does not exist an opportunity for peer assessment in arts grant applications.

STRATEGIES:

That a non-partisan representative(s) with knowledge of and experience in the arts, attend the review and recommendation process, currently presided over by the Chief Administrative Officer, the Treasurer, and the Director of Culture and Recreation, in an advisory capacity. This representative(s) would be recommended by the Arts Advisory Sub-Committee.

That the representative(s) be prepared to contribute expertise on the integrity of the application, on the community's perception of the organization or project, and on the quality of the applicant's past achievements.

Objective #14

FUNDING
To encourage and facilitate annual financial planning in arts organizations.

POLICY DIRECTION:

To restructure the annual time frame for arts grant applications and reviews.

Rationale - The current approval mechanism involves a considerable length of time for submission deadline to notice of grant approval or denial. Applicants making submissions in October are not advised of Council's decision until April of the following year. As with any business, arts organizations must plan in advance for programming, staffing, facility rentals, etc. Deficits are incurred when the organization must move ahead with programming while anticipating incoming funds which may, in fact, not be forthcoming, or reduced in amounts originally applied for.

STRATEGIES:

Option 1

That a three month time span, from submission of application to ratification be adopted, which is similar to most provincial and federal guidelines.

OR

Option 2

That two funding periods a year may assist some organizations who need to put additional research or financial backing in place before coming to Council for their annual grant.

Therefore:

October applications to be processed in January. February applications to be processed in May.

Objective #15

FUNDING
To ensure that arts grants increases reflect the annual rate of inflation.

POLICY DIRECTION:

To establish arts grants procedure which would reflect increases based on the annual rate of inflation.

Rationale - Arts organizations are subject to the effects of inflation. Many organizations have had to limit services and quality because financial support has not kept pace with the cost of living.

STRATEGY:

That established cornerstone organizations should receive increased funding each year correlated to the previous year's inflation rate.

Objective #16

FUNDING
To encourage accountable management of funds and delivery of service by arts organizations.

POLICY DIRECTION:

To establish a process by which the most effective use of arts grants' monies could be analyzed and implemented.

Rationale - Some organizations and/or services may have become redundant. Others may not be delivering community accessible programmes. Herein exists an opportunity for redirecting current funds.

STRATEGIES:

That any arts organization currently receiving funding through the City's grant process be open to a review of its delivery of service and business techniques over a period of two years.

That after such a review, if the organization being examined does not demonstrate that grant funds received are being used as promised by the organization, its current funding level will be frozen. If the situation does not show improvement, funding levels will be reduced by fifty per cent each year thereafter. (Sunset Clause)

Objective #17

FUNDING
To provide an opportunity for individuals and/or private organizations to apply for arts grants/funding.

POLICY DIRECTION:

To establish a process with appropriate checks and balances which will allow individuals or private organizations to apply for financial assistance.

Rationale - There does not currently exist any means by which arts grants/funding may be made available to individuals and/or private organizations as a formal part of the City's grant policy.

STRATEGY:

That individuals and/or private organizations be allowed to apply for arts grants under the auspices of an established non-profit arts organization. This approach would offer the City the necessary substantiations for decision-making through the non-profit organizations's Board of Directors and official audit.

Objective #18

FUNDING
To encourage a measure of self-reliance and entrepreneurship in the operation of all arts organizations.

POLICY DIRECTION:

To establish an arts grants procedure which would require applicants to demonstrate that their organizations' financial operations are not based solely on funding from the City.

Rationale - The City should be able to directly request proof of secured funding from other sources as part of the conditions for grant approval. The City cannot realistically be expected to underwrite total operating budgets or project budgets.

STRATEGIES:

That applicants for arts grants/funding be limited to requesting up to a maximum of 33 1/3% of their total operating budget or project budget.

That a requirement of the application process be demonstration of secured or promised funding for the balance of the applicant's operating or project budget.

Objective #19

FUNDING
To establish a base of City support funding for arts programming.

POLICY DIRECTION:

To recommend that an annual commitment to the arts industry and ongoing service to programme development for all Hamiltonians be established by the City.

Rationale - City financial support has not grown with overall City development. More arts service is necessary to enhance the community quality of life, as well as contribute to the recreational, tourist and artistic demands of one of Canada's major urban centres. We have fallen behind because there is no long term planning or financial commitment. It is recognized that City supported services are fully accessible to all residents, both those of the City and the Region. Also recognized is the fact that the population growth of the City is relatively stable, while that of the Region continues to grow.

STRATEGIES:

That a two-tier assessment be instituted, based on City taxes, and to a lesser extent on those of the Region, specifically for arts programming and development.

That this formula and a percentage can best be established by the City's Finance Department in co-operation with the Regional Municipality of Hamilton/Wentworth. If this assessment were made within the property tax structure there would be a source of permanent funds similar to that used for other services such as roads, sewers, policing, etc.

Objective #20

FUNDING
To establish a source of City funding for emerging arts organizations and innovative arts programming.

POLICY DIRECTION:

To recommend that the City establish a commitment of funding for new organizations and programmes.

Rationale - The existing allotment of grants monies often does not meet the City's present arts service needs. New growth in the arts community is necessary.

STRATEGY:

That within the City's base funding for the arts a portion of 10% (ten percent) be set aside to deal with new arts requirements such as one-time events, emerging organizations, and discretionary needs which may arise between grant application periods.

THE CORPORATION OF THE CITY OF HAMILTON

GENERAL GRANT POLICY

GRANTS TO OUTSIDE ORGANIZATIONS

2

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GENERAL GRANTS POLICY

1. LEGISLATION

A) POWER TO MAKE GRANTS

City Council has legislative authority to make grants under Section 113 of The Municipal Act, which states in part:

113. - (1) Notwithstanding any special provision in the Act or in any other general or special Act related to making of grants or granting of aid by the council of a municipality, the council of every municipality may, subject to section 112, make grants, on such terms and conditions as to security and otherwise as the council may consider expedient, to any person, institution, association, group or body of any kind, including a fund, within or outside the boundaries of the municipality for any purpose that, in the opinion of the council, is in the interest of the municipality.

(2) The power to make a grant includes:

- (a) the power to guarantee a loan and to make a grant by way of loan and to charge interest on the loan;
- (b) the power to sell or lease land for nominal consideration or to make a grant of land, where the land being sold, leased or granted is owned by the municipality but is no longer required for its purposes, and includes the power to provide for the use by any person of land owned or occupied by the municipality upon such terms and conditions as may be fixed by the council;
- (c) the power to sell lease or otherwise dispose of, at a nominal price, or to make a grant of, any furniture, equipment machinery, vehicles or other personal property of the municipality or to provide for the use thereof by any person on such conditions as may be fixed by the council; and
- (d) the power to make donations of foodstuffs and merchandise purchased by the municipality for such purpose.

(3) A guarantee of loan made under this section shall be deemed to be a debt for the purposes of section 149 and, where the term of the loan in respect of which such guarantee is made may extend beyond the current year, such guarantee shall be deemed to be an act, the cost of which is to be raised in a subsequent year and shall be subject to the provisions of section 64 of the Ontario Municipal Board Act.

GENERAL GRANTS POLICY

LEGISLATION - continuedB) QUALIFICATIONS TO RECEIVE GRANTS

The Municipal Act under Section 112 prohibits grants to profit oriented organizations as stated in The Act:

112. - Notwithstanding any general or special Act, a council shall not grant bonuses in aid of any manufacturing business or other industrial or commercial enterprise.

2. GOAL AND OBJECTIVESGOAL

To facilitate and ensure effective citizen involvement in community groups and City events related to self-fulfilment of individuals and the well-being of the community; and ensure that the fund or assistance granted will be administered by a competent body.

Objectives

1. To provide funds in limited amounts to community groups and local organizations who provide services that warrant the City's support.
2. To evaluate all applications for financial assistance on an equitable basis, and on the same criteria of selection.
3. To encourage those organizations requesting financial assistance to become self-supporting.
4. To assign to one of the following categories the approved grant to an organization in order to establish the basis on which future requests may be considered:

Category 1 - Funding that is traditional in nature and is civic sponsored in other Canadian Communities and any increase, if requested and granted, is not to exceed the annual inflation rate or City cost recoveries (see note on Page 3).

Category 2 - Funding is to remain fixed at the initial funding level and any future enhancement is to be the responsibility of the organization involved (see note on Page 3).

GENERAL GRANTS POLICY

GOAL AND OBJECTIVES - continued

- Category 3 - Funding is to be reduced over the two year period following the year of the initial approved grant. The funding reduction will be calculated by an amount equal to one-third of the initial approved grant reduced each year for the next two years. The result would be that in the third year after the year of initial approval, there will be no funding forthcoming to the organization. In addition, the applicant would be prohibited from applying for a General Grant for the next five years after the phase-out period. (see note below).
- Category 4 - Funding is to be reduced by a fixed amount each year established by the City after consultation with the applicant. At an agreed future point in time, a level of funding will be established (see note below).
- Category 5 - Funding to be limited to a one time only grant ("seed" money). (see note below).

NOTE: THE GRANTING OF ASSISTANCE IN ANY ONE YEAR OR OVER SEVERAL YEARS IS NOT TO BE INTERPRETED AS A COMMITMENT TO FUTURE YEARS' FUNDING.

The applicant, regardless of the grant category assigned, is responsible to apply each year for funding. In no way does the assigned grant category suggest the future levels of funding by the City. The grant will be reconsidered each year; however, previous assigned categories will be taken into consideration in approving the grant.

3. GENERAL CRITERIA FOR THE CONSIDERATION OF GRANTS

Consideration Will Be Given To:

1. Organizations which require funds to start a worthwhile operation and which may be expected within a reasonable period to operate without a City grant.
2. Organizations that rely heavily on volunteers and self-help and have been in operation for at least one year.
3. Organizations whose service is oriented towards local culture, arts and/or recreation.
4. Programs that provide services for which the recipients are willing to pay for services in part, or in total, when this is feasible.

GENERAL GRANTS POLICY

3. GENERAL CRITERIA FOR THE CONSIDERATION OF GRANTS - continued

Consideration Will Be Given To: - continued

5. The degree to which the City will be expected to contribute to the total funding of the program.
6. Projects that are essential to the citizens of the City which cannot be financed by private business or donations.
7. The nature of each project and the relationship of the project to the responsibility of City Council.

Consideration Will Not Be Given to:

1. A similar application which has also been submitted to the Regional Municipality of Hamilton-Wentworth.
2. Requests for grants to an individual, or to an individual group that is controlled by a parent organization (in this case the parent organization should apply for the grant, i.e., an association as opposed to a team).
3. Grants that replace subsidies which are, or may become, available under statutory provisions.
4. Grants that are required for the service which rightly can be regarded as a Regional, Provincial or Federal responsibility, nor a service suitable primarily for private enterprise or private charity.
5. Organizations that can provide an adequate level of service without public funding.
6. Requests for contributions to deficits which are incurred by the organization without the prior knowledge and concurrence of the City.
7. Profit oriented operations.
8. Organizations who have failed to provide a satisfactory report including financial statements as to the success of the previous year and specifically with respect to the allocation of grant funds.
9. An application from an organization that receives a subsidized rental rate for use of a facility or facilities under the jurisdiction of the Hamilton Entertainment and Convention Facilities Inc.

GENERAL GRANTS POLICY

4. PROCESSING OF GRANT APPLICATIONS

General

- (a) A public notice will be placed in local media to advise organizations that grant applications are available and the deadline for submission of completed applications is December 31.
- (b) Grant packages consisting of the application and guidelines will be sent to all currently funded organizations and to any organization not previously funded requesting a City grant.
- (c) The completed application and supporting material must be returned no later than December 31 to:

The Corporation of the City of Hamilton
Grants Co-ordinator
Treasury Department
City Hall
71 Main Street West
Hamilton, Ontario
L8N 3T4

- (d) All grant requests for the calendar year, including any Convention/Reception Grant applications, must be submitted at the same time for consideration unless circumstances dictate otherwise.
- (e) The approved grant amount in most cases will be limited to a maximum of 25% of the applicant's total operating budget, after the initial year of an approved grant. (The total operating budget should include any charges relevant to the rental of City properties and cost recovery of services.)

Review of Grant Applications

- (a) Grants Review Group - review each completed application for completeness of information and eligibility. All arts and cultural grants are to be forwarded to the Arts Advisory Sub-Committee for their comments only. The comments will assist the Grants Review Group in developing their recommendations which are to be forwarded to the Finance and Administrative Committee for approval.

GENERAL GRANTS POLICY

4. PROCESSING OF GRANT APPLICATIONS - continued

Review of Grant Applications - continued

- (b) Finance and Administrative Committee - meet to review, adjust and approve the recommendations of the Grants Review Group. Then the Grants Co-ordinator will notify each organization of the amount of grant being recommended to City Council by the Finance and Administrative Committee; hear any subsequent grant appeals and forward final recommendations to City Council.

NOTE: The Finance and Administrative Committee's recommendation is tentative and is subject to amendment, denial and/or final approval by City Council.

- (c) City Council - approve final recommendation of the Finance and Administrative Committee.

Grant Appeals

If the organization disagrees with the Finance and Administrative Committee's recommendation to City Council and would like to appeal, they must appeal through the Grants Co-ordinator outlining their concerns and provide any additional information that could affect the Finance and Administrative Committee's decision. This appeal will be addressed by the Finance and Administrative Committee who may request a presentation by the organization. The Finance and Administrative Committee would then make its final recommendation to City Council.

Payment of Grants

Release of Grant funds will only be made subject to the following:

- (a) City Council final approval.
- (b) Any applicable City charges for use of City properties and cost recovery of services will be deducted from the approved grant funds. The balance, if any, will be paid to the organization as outlined in (c), (d) and (e).
- (c) Approved grants of \$20,000 and under will be forwarded upon formal Council approval.
- (d) Approved operational Grants greater than \$20,000 will be forwarded as follows: - 1/3 upon Council approval;
- 1/3 each in June and September.

THE CORPORATION OF THE CITY OF HAMILTON

Page 7
(Rev. 11/89)

GENERAL GRANTS POLICY

4. PROCESSING OF GRANT APPLICATIONS - continued

Payment of Grants - continued

- (e) Approved specific propose Grants greater than \$20,000 will be forwarded as follows: - 1/3 upon Council approval;
 - the balance within a month of the event date unless requested by the applicant to do otherwise.
- (f) Agreement by the applicant to submit a brief report including financial statements, following the completion of the expenditure of the funds, as to the success of the year and allocation of grant funds.

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K.E. AVERY
CITY CLERK

J.J. SCHATZ
DEPUTY CITY CLERK



Ms. Ruth Greenwood
Urban Municipal Collection
2nd Floor
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THE CORPORATION OF THE CITY OF HAMILTON
OFFICE OF THE CITY CLERK

TEL: 546-2700
FAX: 546-2095

9 February 1990

NOTICE OF MEETING

Arts Advisory Sub-Committee

Friday, 1990 February 16
12:00 o'clock noon
Room 219, City Hall

URBAN MUNICIPAL
FEB 1
GOVERNMENT DOCUMENTS

C.J. Coutts, Secretary
Arts Advisory Sub-Committee

A G E N D A

1. Minutes of the meeting held:
 - a) 1990 January 19
 - b) 1990 January 22
2. Review of City's Grant Policy and Grant Application as they pertain to the Arts (copy to follow)
3. Procedural Guidelines for Reviewing Arts Grants Applications (copy to follow)
4. Change in Meeting Date for 1990 March (no copy)
5. Other Business
6. Adjournment

Friday, 1990 January 19
12:00 o'clock noon
Room 219, City Hall

1a

The Arts Advisory Sub-Committee met.

There were present: Mr. C. Renaud, Chairman
Mr. P. Mandia, Vice-Chairman
Alderman M. Kiss
Mr. G. Mallory
Mr. J. Gaul
Mr. B. Powell
Ms. S. Greenspan
Mr. B. Mason
Ms. L. Morris
Mrs. J. Malseed
Ms. L. Robinson

Attendance

Regrets: Alderman D. Christopherson
Ms. C. Nemeth

Also present: Alderman D. Drury
Ms. C. York, Arts Co-Ordinator
Ms. J. Rapsavage, Parks and Recreation Citizens'
Advisory Sub-Committee
Ms. C. Coutts, Secretary

Minutes of the meeting held 1989 December 15 were amended as follows:

Minutes amended

- a) Page 1 with the regrets received from Alderman Kiss, the Secretary was directed to add that she had another City commitment.
- b) Page 2, paragraph 4, line 4, the word "months" was changed to "years".

The minutes were adopted as amended.

Minutes adopted

The Committee was in receipt of a Facility Sub-Committee report dated 1990 January 19 as prepared by Mr. Bill Powell, Chairman. Discussion ensued on Objective #7 of the Policy for the Arts and the Committee approved the following recommendations:

Report - Facility Sub-Committee

- a) That 'Not For Profit' arts groups meet and work in existing recreation centre facilities at no cost to the group in exchange for the group providing classes workshops or other services free to the public;
- b) That as City or other public agency-owned property becomes available for lease or sale, the City will actively seek ways to accommodate expressed arts facility needs;
- c) That a shared use of space arrangement be promoted for various arts organizations (such as Hamilton and Region Arts Council, Hamilton Artist Incorporated, Native Indian/Inuit Photographers Association) in a multi-purpose facility. The users of the facility would include: offices, meeting room, studio workspaces, exhibits/performance areas, storage space and rehearsal space.

Discussion ensued on the definition of the word "facilities" and the Committee approved the following recommendation:

Definition of 'Facilities'

That the term "Facilities" be understood in the policy for the arts to mean not only the physical plant, but promotion and publicity and access to existing city services.

The Arts Advisory Sub-Committee

1990 January 19

This definition of facilities will be incorporated into the Policy For The Arts as a 1990 addendum.

Discussion ensued on the process of access to the banner across Main Street West at City Hall and the possible location of a second banner at Bay and King Streets. The Secretary was directed to get a copy of the City's policy for using the banner and that this item be placed on the next agenda.

Discussion ensued on an additional facilities recommendation which states that any arts organization which receives funding from the City, be designated as an official project and as such, these organizations would have access to the City's line rate in newspaper advertising. The Committee approved this recommendation in principle but are forwarding the same to staff for comment and a subsequent report.

Further discussion ensued on the Hamilton Place and Copps Coliseum marquees, and the Committee approved the following recommendation:

That City-funded arts organizations have access to the Hamilton Place and Copps Coliseum marquees to promote their programs free or at a reduced rate.

The Committee was informed that access to the use of the Hamilton Place marquee is currently available at the commercial rate. This recommendation will be forwarded to the Parks and Recreation Committee for consideration and approval.

Furthermore, the Facilities Sub-Committee recommended that all structural and basic functional changes to City-owned facilities be forwarded to the Arts Advisory Sub-Committee for comment. The Committee approved the following recommendation:

That before any structural or basic functional changes are made in City-owned facilities used for cultural purposes, such changes should be presented to the Arts Advisory Sub-Committee for discussion and comment.

Ms. Lynda Morris, Chairman of the Relationships Sub-Committee, presented a verbal report on the Relationships Sub-Committee meeting held 1990 January 11. The Committee was informed that Mr. Chuck Renaud, Chairman, will be meeting with Alderman Tom Murray, Chairman of the Parks and Recreation Committee, respecting the initiation of discussion with the Regional Municipality of Hamilton-Wentworth with respect to the implementation of a Regional Arts Policy. Following this meeting, it is hoped that a formal recommendation will be brought forward to this Committee.

Ms. Morris also informed the Committee that the Relationships Sub-Committee is investigating the needs and feasibility of revising the Arts Directory on an annual basis. The Relationships Sub-Committee will also be recommending that the Arts Advisory Sub-Committee be part of a joint venture with the Mundialization Committee in an annual art competition with High School students in Flint, Michigan. The Relationships Sub-Committee will discuss these issues further and formal recommendations will be forthcoming.

The Committee was in receipt of a memorandum dated 1990 January 19 from the Grants Co-Ordinator respecting the 1990 Arts Grants Applications. This memorandum was requested by the Committee at its last meeting to determine which funding objectives from the Policy for the Arts have been incorporated into the grants applications for 1990. The Arts Co-Ordinator will prepare a summary indicating those funding objectives which have been dealt with by the Grants Review Group and will report back at the next meeting.

The Arts Advisory Sub-Committee

1990 January 19

The Committee was in receipt of grant applications from twenty-two (22) arts organizations. The Arts Advisory Sub-Committee, with the recent adoption of the Policy for the Arts by City Council, will now be able to comment on all Arts Grants Applications received by the City. Questions were raised on the declaring of Conflicts of Interest and the establishment of a policy and/or guidelines to assist in the decision-making process.

After further discussion, the Committee approved the following recommendation:

That a special meeting of the Arts Advisory Sub-Committee be held on Monday, 1990 January 22 at 12:00 o'clock noon to deal specifically with the 1990 Arts Grants applications.

The Committee was in receipt of a report dated 1990 January 5 from the Arts Co-Ordinator respecting the Film Advisory Committee. This report was received as circulated.

Film Advisory Committee

There being no further business, the meeting then adjourned.

Adjournment

Taken as read and approved

Mr. C. Renaud, Chairman
Arts Advisory Sub-Committee

C.J. Coutts, Secretary

Monday, 1990 January 22
12:00 o'clock noon
Room 233, City Hall

1b

A Special Meeting of The Arts Advisory Sub-Committee was held to Review 1990 Arts Grants Applications:

There were present: Mr. C. Renaud, Chairman
Mr. P. Mandia, Vice-Chairman
Alderman M. Kiss
Ms. S. Greenspan
Ms. L. Morris
Mr. G. Mallory
Mr. B. Powell
Mr. B. Mason
Mr. J. Gaul
Ms. L. Robinson
Mrs. J. Malseed

Attendance

Regrets: Alderman D. Christopherson
Ms. C. Nemeth

Also present: Mr. P. Hooker, Acting City Solicitor
Ms. C. York, Arts Co-Ordinator
Ms. J. Rapsavage, Parks and Recreation Citizens' Advisory
Sub-Committee
Miss C. Coutts, Secretary

Mr. Phil Hooker, Acting City Solicitor, was in attendance at today's meeting to respond to any questions or concerns respecting the Municipal Conflict of Interest Act and any conflicts that may exist for Committee members in reviewing the 1990 Arts Grants Applications.

Acting City Solicitor in attendance

All Committee members questioned Mr. Hooker and outlined their interest in specific arts organizations with a view to determining whether a conflict of interest did exist.

Copies of the Municipal Conflict of Interest Act, 1983, and the City of Hamilton's general Grants Policy respecting grants to outside organizations were circulated.

Municipal Conflice of Interest Act, 1983

Discussion ensued on the reviewing of each individual grant application and the manner in which comments would be made. It was felt by the Sub-Committee that each grant application should be reviewed individually, based on the organization's artistic merit and the contribution to the well-being of the community by this particular organization.

Reviewing of individual Grant Applications

The Arts Co-Ordinator was in receipt of two additional grant application forms as prepared by the Dictionary of Hamilton Biography and the McMaster's Student Union. It was felt by the Committee that the application for the Dictionary of Hamilton Biography should be sent back to the Grants Review Group without comment or recommendation from this Committee as it was felt that it in no way pertained to the Arts. The Committee, however, agreed to deal with the McMaster Student Union grant application.

The following grant applications for 1990 were reviewed by the Arts Advisory Sub-Committee:

- 1) Cari-Can Festival
- 2) Conqueror II Drum and Bugle Corps
- 3) Drum Corps International (Canada)
- 4) Hamilton All Star Jazz Band
- 5) Hamilton Artist Inc.
- 6) Hamilton Children's Choir
- 7) Hamilton Community Concert Association
- 8) Hamilton Concert Band
- 9) Hamilton Kiwanis Music Festival
- 10) Hamilton-Wentworth Creative Art Inc.
- 11) Hamilton Theatre Inc.
- 12) The Harlequin Singers
- 13) Music Here and Now

- 14) National Youth Orchestra of Canada
- 15) Native Indian/Inuit Photographers Association
(NIIPA)
- 16) The Players' Guild of Hamilton Inc.
- 17) Schiehallion Dancers
- 18) Symphony Hamilton
- 19) Sir Ernest MacMillan Ensemble
- 20) Theatre Aquarius
- 21) Theatre Terra Nova
- 22) Toy Town Troupers

These applications for 1990 Grants were reviewed by the Sub-Committee and the comments made with respect to individual applications are included in the private and confidential portion of the minutes. All comments will be forwarded to the Grants Review Group for their information when reviewing all 1990 Arts Grants Applications.

General discussion ensued on the completeness of each grant application and it was noted that important pieces of information were missing from various applications. i.e. audited financial statements and registered charitable numbers.

For the next meeting of the Arts Advisory Sub-Committee, the Committee will review the City's existing Grants Policy as it pertains to the Arts.

There being no further business, the meeting then adjourned.

Taken as read and approved

Mr. C. Renaud, Chairman
Arts Advisory Sub-Committee

C.J. Coutts, Secretary

City's Existing Grants
Policy

Adjournment

CA40NHBLA05
CSIPIA

K.E. AVERY
CITY CLERK

J.J. SCHATZ
DEPUTY CITY CLERK



THE CORPORATION OF THE CITY OF HAMILTON
OFFICE OF THE CITY CLERK

Ms. Ruth Greenwood
Urban Municipal Collection
2nd Floor
Hamilton Public Library
HAMILTON, ONTARIO
L8N 3T4

TEL: 546-2700
FAX: 546-2095

1990 March 15

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE

Friday, 1990 March 23
12:00 o'clock noon
Room 219, City Hall

Lynn Dale, Secretary
Arts Advisory Sub-Committee

LD:lp

A G E N D A:

1. Minutes of the meeting held 1990 February 16
2. ARTS CO-ORDINATOR
 - (a) Status of Funding Objectives
 - (b) Process for Applications for Licensing Agreement - "Building with Music"
 - (c) Arts and the Cities (no copy)
3. PARKS AND RECREATION CITIZENS' ADVISORY SUB-COMMITTEE

USSR Sports and Cultural Exchange - Uzhgorod, Ukraine 1990 June 28
- July 09

4. PUBLIC ART UPDATE

- (a) Cadillac Fairview Sculpture Competition - Liz Robinson
- (b) Day of Mourning Sculpture Competition - Liz Robinson
- (c) Art in Public Places Steering Committee - Sheila Greenspan
(no copy)

5. Unfinished Business

6. Other Business

7. Adjournment.

Friday, 1990 February 16
12:00 o'clock noon
Room 219, City Hall

The Arts Advisory Sub-Committee met.

There were present: Mr. C. Renaud, Chairman
Alderman M. Kiss
Mr. B. Mason
Mr. J. Gaul
Mr. B. Powell
Ms. S. Greenspan
Mr. G. Mallory
Ms. L. Morris

Attendance

Regrets: Mr. P. Mandia, Vice-Chairman
Alderman D. Christopherson
Mrs. J. Malseed
Ms. C. Nemeth
Ms. L. Robinson

Also present: Ms. C. York, Arts Co-Ordinator
Ms. J. Rapsavage, Parks and Recreation Citizens' Advisory
Committee
Miss C. Coutts, Secretary

Minutes of the meetings held 1990 January 19 and January 22 were adopted as
circulated. Minutes adopted

The Committee was in receipt of a report dated 1990 February 15 from the
Secretary of the Arts Advisory Sub-Committee respecting changes to the City's
General Grant Policy. After discussion the Committee approved the following
recommendation: Changes to City's General
Grant Policy

That the following changes to the City's General Grant Policy be
endorsed:

- a) Page 4 under No.3, General Criteria for the Consideration
of Grants that the following be added as Item 8:
 8. Individuals and/or private organizations
under the auspices of an established non-profit
arts organization.
- b) Under "Consideration Will Not Be Given To", that Item 2 be
changed to read as follows:
 2. Request for grants to an individual, or an individual
group that is already under the control of a parent
organization (in this case, the parent organization should
apply for the grant, i.e. an association as opposed to a
team).

The Committee was in receipt of a report dated 1990 February 15 from the
Secretary of the Arts Advisory Sub-Committee respecting changes to the City's
General Grant Application. The Committee approved the following recommendation:

That the following changes to the City's General Grant Application be
endorsed:

- a) Page 1 fourth paragraph "In the event that more space ... attach
to the application" be in bold lettering.
- b) Add "Arts organizations' applications will be reviewed
initially by the Arts Advisory Sub-Committee" at the bottom
of the page.

c) Page 3 #3 - to be reworded as follows:

"If yes, please indicate number of volunteers and number of volunteer hours of work contributed annually" and type of involvement.

d) #6 - Add in brackets beside (b) and (c) "(which group; explain in detail)" and delete the words "Describe briefly".

e) #7 - deleted.

f) Page 4 #10- before the Note, add the following sentence: "If no, please advise why other sources of funding have not been explored".

g) #11 - question listed should be part (a) and add part (b) as follows:

"(b) If your organization is experiencing a financial deficit situation, please explain and detail your plans for addressing the deficit.

h) Page 5 #12 Add the following "If applicable, please detail your organization's admission fees, membership fees, rental charges and audience statistics".

i) Page 6 Delete #16 and insert the following in lieu thereof:
"What are your organization's plans for becoming more financially self-sufficient?" If you do not foresee an increase in financial self-sufficiency, what are your organization's goals for the future?"

j) #17 should become a requirement of the grant and not a request.

k) #18 Change wording to read as follows:

"List the duly elected Executive Officers and all members of the Board of Directors (minimum of five) of your organization".

List last date of Annual General Meeting

Question #18 should be moved to page one of general grant application under Section A.

Procedural Guidelines for
Reviewing Arts Grants
Applications

Discussion ensued on procedural guidelines for reviewing arts grants applications and the Secretary circulated a list of questions to be considered when assessing arts grants applications. Committee members were asked to review this list and bring any comments, questions or concerns to the next meeting.

Meeting Change

Discussion ensued on the changing of the next meeting from 1990 March 16 to 1990 March 23 as March 16 falls during the March Break. The Committee approved the following recommendation:

That the next meeting of the Arts Advisory Sub-Committee be changed from 1990 March 16 to 1990 March 23 at 12:00 noon.

Arts Advisory Sub-Committee

1990 February 16

Mr. Chuck Renaud, Chairman, had to leave the meeting because of prior commitments and Alderman M. Kiss assumed the chair.

Chairman Leaves

Discussion then ensued on initiating discussions with the Regional Municipality of Hamilton-Wentworth and the Arts Co-Ordinator informed the Committee that the Chairman has met with Alderman Murray and it was Alderman Murray's suggestion that the Committee initiate discussion with the Region with respect to the Arts Policy. After considerable discussion, the Committee approved the following recommendation:

Discussion With Region re
Arts Policy

That Mr. Renaud, Chairman; Mr. Mandia, Vice-Chairman; Ms. York, Arts Co-Ordinator; and, Alderman M. Kiss, represent the Arts Advisory Sub-Committee at meetings of the Regional Finance Committee and the Grants Sub-Committee to initiate discussion with respect to the City's Policy For The Arts.

The Secretary was directed to place all funding issues on the next agenda.

Funding Issues for next
Agenda

The Committee was in receipt of a letter dated 1990 February 5 from the Director of the Culture and Recreation Department informing the Committee that the celebration of Canada Day will be incorporated into the Earthsong celebrations being held this year.

Canada Day Celebrations
Incorporated into Earthsong
Celebrations

Ms. C. York, Arts Co-Ordinator, informed the Committee that her reporting relationship has since changed in the Department of the Culture and Recreation and that she now reports to Mrs. Marilyn Havelka, the Manager of Cultural Services.

Reporting Relationship re
Arts Co-Ordinator

Questions were raised on the reporting relationship and the jurisdiction of the Sub-Committee and it was felt by the Committee that Mr. Bob Sugden, Director of Culture and Recreation, should be at the next meeting to clarify any questions or concerns with respect to this matter.

There being no further business, the meeting then adjourned.

Adjournment

Taken as read and approved

Alderman M. Kiss
Arts Advisory Sub-Committee

C.J. Coutts, Secretary

FOR INFORMATION

2(a)

REPORT TO: Chairman & Members
Arts Advisory Sub-Committee

FROM: C. York, Arts Co-Ordinator

DATE: 1990 January 25

COMM FILE:

DEPT FILE:

SUBJECT: POLICY FOR THE ARTS - STATUS OF FUNDING OBJECTIVES

BACKGROUND:

Policy Objectives 12 and 13 have been addressed in part by the Arts Advisory Sub-Committee.

The Sub-Committee's review of 1990 applications also addressed Objective 15, as reflected in its recommendations to the Grants Review Group.

However, since the policy was approved by City Council on 1989 October 10, no formal individual funding recommendations have been forwarded to the appropriate governing bodies.

I would suggest that the Arts Advisory Sub-Committee now begin to deal with each policy objective in the "Funding" section and formulate specific recommendations which can be forwarded, in the same manner as the Facilities Sub-Committee has recently been operating.

An excellent starting point would be a review of the City's current grants policy. Many Funding objective strategies specifically apply to the grants system.

Two additional important issues for discussion are:

1. Funding options for arts organizations;
2. Professional development opportunities for arts organizations who would benefit from expertise and training in financial matters, etc.

Attached



Objective #12

FUNDING
(a) To encourage the equitable distribution of available grant monies;
(b) To encourage the development of responsible accounting among arts grant applicants and recipients.

POLICY DIRECTION:

To redefine financial support to arts organizations and arts facilities; specifically to address the differences between programming grants and facility operating grants.

Rationale - Appropriate funding levels are easier to determine when percentages and per capita spending can be compared with other municipalities on a "like" to "like" basis.

STRATEGIES:

That budget recommendations be categorized as:

- | | |
|--|-------------|
| a) Grants to City owned/operated facilities; | } NO ACTION |
| b) Grants to community arts organizations. | |

That applicants for arts grants meet basic qualifying criteria:

- | | | |
|--|---|--|
| See
Grants
Policy &
Application
Form | { | a) Be an incorporated non-profit organization with a community-based Board of Directors; <i>Change recommended on application form</i> |
| | | b) Be in business for more than one year; <i>in place</i> |
| | | c) Be prepared to submit a financial statement for the previous operating year, and be prepared to submit an audited statement at their fiscal year end if approved for a grant in excess of five thousand dollars: <i>Page 7, application form.</i> |
| | | d) Be prepared to offer some aspect of their service free to the community. <i>Page 6, application form</i> |

01/03/90

Objective #13

FUNDING

To encourage a partnership between the arts community and the City of Hamilton in the evaluation of arts grants.

POLICY DIRECTION:

To establish a mechanism for peer consultation concerning arts grant applications during the review and recommendation procedure.

Rationale - Current arts grant applications are reviewed and recommended by the Chief Administrative Officer, the Treasurer, and the Director of Culture and Recreation. There does not exist an opportunity for peer assessment in arts grant applications.

STRATEGIES:

That a non-partisan representative(s) with knowledge of and experience in the arts, attend the review and recommendation process, currently presided over by the Chief Administrative Officer, the Treasurer, and the Director of Culture and Recreation, in an advisory capacity. This representative(s) would be recommended by the Arts Advisory Sub-Committee.

That the representative(s) be prepared to contribute expertise on the integrity of the application, on the community's perception of the organization or project, and on the quality of the applicant's past achievements.

→ Arts Advisory Sub-committee now performs a review function. Comments in the form of a report are forwarded to the Grants Review Group.

A formal process for future reviews has not yet been designed, but is currently under discussion.

01/03/90

Objective #14

FUNDING
To encourage and facilitate annual financial planning in arts organizations.

NO ACTION

POLICY DIRECTION:

To restructure the annual time frame for arts grant applications and reviews.

Rationale - The current approval mechanism involves a considerable length of time for submission deadline to notice of grant approval or denial. Applicants making submissions in October are not advised of Council's decision until April of the following year. As with any business, arts organizations must plan in advance for programming, staffing, facility rentals, etc. Deficits are incurred when the organization must move ahead with programming while anticipating incoming funds which may, in fact, not be forthcoming, or reduced in amounts originally applied for.

STRATEGIES:

Option 1

That a three month time span, from submission of application to ratification be adopted, which is similar to most provincial and federal guidelines.

OR

Option 2

That two funding periods a year may assist some organizations who need to put additional research or financial backing in place before coming to Council for their annual grant.

01/03/90

Therefore:

October applications to be processed in January. February applications to be processed in May.

Objective #15

FUNDING
To ensure that arts grants increases reflect the annual rate of inflation.

POLICY DIRECTION:

To establish arts grants procedure which would reflect increases based on the annual rate of inflation.

Rationale - Arts organizations are subject to the effects of inflation. Many organizations have had to limit services and quality because financial support has not kept pace with the cost of living.

STRATEGY:

That established cornerstone organizations should receive increased funding each year correlated to the previous year's inflation rate.

Support for this objective is reflected in the report forwarded to the Grants Review Group.

01/03/90

Objective #16

FUNDING
To encourage accountable management of funds and delivery of service by arts organizations.

NO ACTION

POLICY DIRECTION:

To establish a process by which the most effective use of arts grants' monies could be analyzed and implemented.

Rationale - Some organizations and/or services may have become redundant. Others may not be delivering community accessible programmes. Herein exists an opportunity for redirecting current funds.

STRATEGIES:

That any arts organization currently receiving funding through the City's grant process be open to a review of its delivery of service and business techniques over a period of two years.

That after such a review, if the organization being examined does not demonstrate that grant funds received are being used as promised by the organization, its current funding level will be frozen. If the situation does not show improvement, funding levels will be reduced by fifty per cent each year thereafter. (Sunset Clause)

Objective #17

FUNDING
To provide an opportunity for individuals and/or private organizations to apply for arts grants/funding.

POLICY DIRECTION:

To establish a process with appropriate checks and balances which will allow individuals or private organizations to apply for financial assistance.

Rationale - There does not currently exist any means by which arts grants/funding may be made available to individuals and/or private organizations as a formal part of the City's grant policy.

STRATEGY:

That individuals and/or private organizations be allowed to apply for arts grants under the auspices of an established non-profit arts organization. This approach would offer the City the necessary substantiations for decision-making through the non-profit organizations's Board of Directors and official audit.

Recommendation has been approved by Arts Advisory Sub-committee for a change in the Grants Policy's "General Criteria" to be added as Item 8.

Objective #18

FUNDING
To encourage a measure of self-reliance and entrepreneurship in the operation of all arts organizations.

POLICY DIRECTION:

To establish an arts grants procedure which would require applicants to demonstrate that their organizations' financial operations are not based solely on funding from the City.

Rationale - The City should be able to directly request proof of secured funding from other sources as part of the conditions for grant approval. The City cannot realistically be expected to underwrite total operating budgets or project budgets.

STRATEGIES:

That applicants for arts grants/funding be limited to requesting up to a maximum of 33 1/3% of their total operating budget or project budget.

That a requirement of the application process be demonstration of secured or promised funding for the balance of the applicant's operating or project budget.

→ See General Grants Policy, page 5, "Processing of Grant Applications" section (e) : maximum 25% of total operating budget.

→ Recommendation by Arts Advisory Sub-committee for change to Grants application, page 4, item #10.

01/03/90

Objective #19

FUNDING
To establish a base of City support funding for arts programming.

NO ACTION

POLICY DIRECTION:

To recommend that an annual commitment to the arts industry and ongoing service to programme development for all Hamiltonians be established by the City.

Rationale - City financial support has not grown with overall City development. More arts service is necessary to enhance the community quality of life, as well as contribute to the recreational, tourist and artistic demands of one of Canada's major urban centres. We have fallen behind because there is no long term planning or financial commitment. It is recognized that City supported services are fully accessible to all residents, both those of the City and the Region. Also recognized is the fact that the population growth of the City is relatively stable, while that of the Region continues to grow.

STRATEGIES:

That a two-tier assessment be instituted, based on City taxes, and to a lesser extent on those of the Region, specifically for arts programming and development.

That this formula and a percentage can best be established by the City's Finance Department in co-operation with the Regional Municipality of Hamilton/Wentworth. If this assessment were made within the property tax structure there would be a source of permanent funds similar to that used for other services such as roads, sewers, policing, etc.

01/03/90

Objective #20

FUNDING
To establish a source of City funding for emerging arts organizations and innovative arts programming.

No ACTION

POLICY DIRECTION:

To recommend that the City establish a commitment of funding for new organizations and programmes.

Rationale - The existing allotment of grants monies often does not meet the City's present arts service needs. New growth in the arts community is necessary.

STRATEGY:

That within the City's base funding for the arts a portion of 10% (ten percent) be set aside to deal with new arts requirements such as one-time events, emerging organizations, and discretionary needs which may arise between grant application periods.

01/03/90

FOR INFORMATION

2(b)

Report to: Chairman and Members
Arts Advisory Sub-committee

From: C. York, Arts Co-ordinator

Date: March 15, 1990

Subject: Audio/Visual Show "Building With Music"

Background:

On February 12, 1990 the City met with Mr. Paul Sparrow regarding the possession, use, and storage of the above-noted production. Up until that date, the show in its original format (three slide trays, audio tape) had been in Mr. Sparrow's possession at his Hess Street studio. Mr. Sparrow screened the production at his own discretion for a number of client groups.

It was felt that this use of the show contravened the City's title to the show, and Mr. Sparrow was asked to return it to City Hall premises which he did on that date.

The consensus of all affected parties is that use of the show in its original format by private interest groups should be subject to a licensing agreement.

Mr. Robert Sugden, Director, Department of Culture & Recreation, requests that the Arts Advisory Sub-committee comment on the process whereby, in the initial stages, an application for a license could be reviewed. Final approval for a license rests with City Council.

The Arts Advisory Sub-committee's comments on this issue may be stated in a report which Mrs. Lynn Dale, Secretary, will forward to Mr. Sugden and the Parks and Recreation Committee.

CDY

FOR ACTION

3.

REPORT TO: Secretary, Arts Advisory Sub-Committee

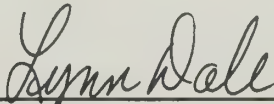
FROM: Lynn Dale, Secretary
Parks and Recreation Citizens'
Advisory Sub-Committee

DATE: 1990 March 14
COMM FILE:
DEPT FILE:

SUBJECT: USSR International Children's Games - Uzhgorod, Ukraine
1990 June 28 - July 09

RECOMMENDATION:

- (a) That the Arts Advisory Sub-Committee be invited to appoint a representative to the International Children's Games Organizing Committee to assist with the Cultural exchange in Uzhgorod, Ukraine.
- (b) That upon making this appointment, the Arts Advisory Sub-Committee be invited to assist in the fundraising activities for this International exchange.



Lynn Dale, Secretary
Parks and Recreation Citizens'
Advisory Sub-Committee

FINANCIAL IMPLICATIONS: (IF NONE, STATE N/A)

N/A

BACKGROUND:

The Parks and Recreation Citizens' Advisory Sub-Committee at its meeting held 1990 March 12 discussed the USSR Sports and Cultural exchange which will take place as part of USSR International Children's Games - Uzhgorod, Ukraine 1990 June 28 - July 09 and approved the above noted recommendation.

FEB 26 1990
M



*Copy to Chuck Kenand
c/o Charlene Couffé*
FEB 21 1990

4(a)

February 15, 1990

Hamilton Region Arts Council
Hamilton Place
P.O. Box 2080
Station "A"
Hamilton, Ontario
L8N 3Y7

DIRECT LINE: (416) 598-8337

Attention: Ms Liz Robinson

Dear Liz:

RE: Hamilton Eaton Centre

Further to our recent meeting, I wish to confirm the commitment by the Eaton Centre co-owners to contribute \$100,000 towards a public competition to commission a piece of artwork for the Eaton Centre. We understand that City Council has adopted a resolution authorizing a \$25,000 contribution by the City towards the commission.

We also wish to point out that, since the majority of the funds are being provided by the co-owners, there are a number of conditions precedent to our involvement. You will appreciate that, since the artwork is to be exhibited within the centre, we require a certain measure of control over the nature of the piece and our subsequent ability to deal with it. Accordingly, we would require the following:

1. The right of the co-owners to decide to not proceed with the commission.
2. The successful artist be requested to enter into an agreement with the co-owners whereby:
 - a) legal title to the artwork be granted to the co-owners
 - b) all copyrights be assigned to the co-owners
 - c) moral rights be irrevocably waived by the artist

.../2



Page 2
February 15, 1990
Hamilton Region Arts Council

Naturally, the co-owners would be represented on the steering committee as well as the jury. We believe it is essential for the artists to experience the interior space in order to be better equipped to work with an appropriate medium. Therefore, it would appear to be both desirable and appropriate to announce the competition as part of the opening ceremonies - at which time it should also generate the greatest awareness in the community and media.

I look forward to your thoughts on this matter.

Sincerely,

THE CADILLAC FAIRVIEW CORPORATION LIMITED

Mauro Pambianchi
Vice President, Project Development

MP:ck

cc: Michael Ostfield

city aldermen's reaction to statue escapes me, after uproar

by the Hamilton and District Labourer's memorial was supposed to be property at the southeast corner of Main Street for labor's national Day of Mourning, 1990.

is uncertain now, although Mr. Cvetich is moving into a bigger studio and intends to start work on the project this weekend.

"The whole thing came as a complete shock to me," said Liz Robinson, administrator for the Hamilton and District Arts Council, adding she is "really discouraged" by the committee's quick condemnation of the monument.

Mr. Cvetich's proposal, chosen from 34 submissions, was the unanimous choice of a jury made up of local labor and arts representatives plus two members of council, she said.

"Paul Cvetich's name appeared at the top of everyone's list," she said. "All I can say is, it was not the avowed intention of the artist ... that this symbol (the crucifix) is a part of what he's doing."

Labor council president Dave Wilson said yesterday the city had already approved the location for the monument, and all systems were go until the matter ended up before the legislative committee Monday for final approval.

"Frankly, nobody on the jury saw anything religious about it, or anything remotely resembling a crucifixion in it," he said. "Just because somebody is standing up with their arms in the air, I think that's stretching it to suggest that resembles a crucifixion."

The labor council has some alternatives in mind if the city hall location is not approved, but they would have to be approved by the artist beforehand, said Mr. Wilson, who sat on the 10-person jury which selected the work.

The other locations include the Steelworkers' hall on Barton Street East or the Teamsters hall on Parkdale Avenue North.

A decision already has been deferred.

Artist in 1987 after that Arnstel Brewster Master during

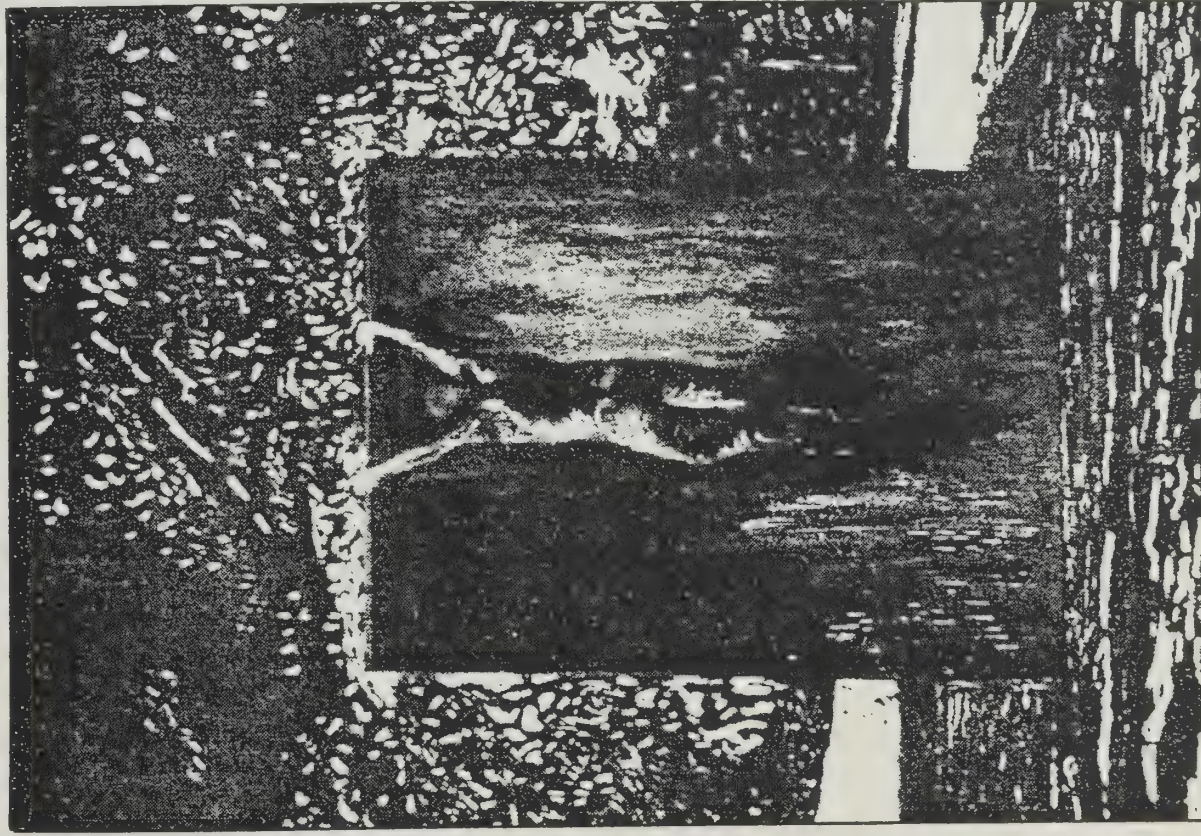
size figure hanging in the street (15-foot-high)

a, and using a many people, in," he said.

years after having as an artist and it public sculpture's really talking my life," he said. now, but where y kind of tribute

unanimous it died and gone th in a hurry.

sting. I couldn't deal with these



Artist's conception of the sculpture that has caused controversy.

4(b)

5

ARTS ADVISORY SUB-COMMITTEE

UNFINISHED BUSINESS

<u>Item</u>	<u>Action</u>	<u>Status</u>
Changes to Grant Policy and Application	K. Beattie Grants Co-ordinator Treasury	Review Grant Policy
Co-ordinate with Region re: Arts Policies and Funding		Arrange Meeting
Policy for Reviewing Grants Criteria	Sub-Committee	

CA4 ONHRL AOS

CSIPIA

URBAN/MUNICIPAL

1990

K.E. AVER
CITY CLERK

J.J. SCHATZ
DEPUTY CITY CLERK



Ms. Ruth Greenwood
Urban Municipal Collection
2nd Floor
Hamilton Public Library

THE CORPORATION OF THE CITY OF HAMILTON
OFFICE OF THE CITY CLERK

TEL: 546-2700
FAX: 546-2095

1990 April 05

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE

Thursday, 1990 April 12
12:00 o'clock noon
Room 233, City Hall

URBAN MUNIC. 12

RECEIVED DOCUMENTS

A handwritten signature in cursive script, reading "Lynn Dale".

Lynn Dale, Secretary
Arts Advisory Sub-Committee

A G E N D A:

1. Theatre Terra Nova - Referral from the Finance and Administration Committee

2. Facilities Sub-Committee

Evaluation of space needs for Arts Groups (no copy)

- Short term
- Long Term
- is a formal needs survey/study required?

1

Corporation of the City of H

Memorandum

1.

TO: Ms. Cheryl York
Arts Co-ordinator
Department of Culture and Recreation

YOUR FILE:

FROM: Mr. J. D. Thompson, Secretary
Finance & Administration Committee

OUR FILE:
PHONE: 546-2747

SUBJECT: THEATRE TERRA NOVA

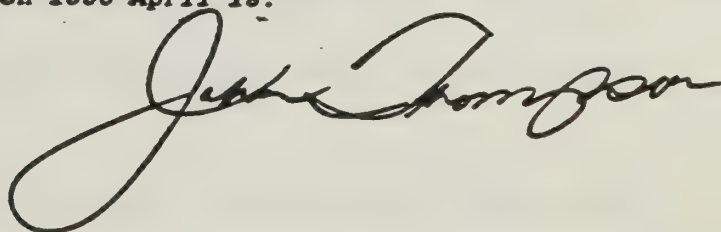
DATE: 1990 March 27

I am forwarding herewith for your information and attention a copy of a letter from Mr. Kevin Land, Treasurer, Theatre Terra Nova, dated 1990 March 3 in which the City is requested to provide an interest-free loan in the total amount of \$225 000 payable over 15 years to be used for the purchase of a new building which was presented to the Finance and Administration Committee at its meeting held 1990 March 22 for consideration and recommendation. I am also providing you with a copy of their written submission outlining the mandate, history and various productions of the theatre company.

The Finance and Administration Committee agreed to take their request under advisement and asked Mr. E. C. Matthews, Treasurer, to proceed with a report on the financial implications of the request for consideration by the Committee at its meeting scheduled to be held 1990 April 19.

You will note there is some urgency for the City to deal with this request as soon as possible as the theatre company must vacate their present premises by the end of July 1990.

With this thought in mind, it would be greatly appreciated if the Arts Advisory Sub-Committee could review this request and submit any comments and/or recommendations it may wish to make to assist the Committee in officially responding to Theatre Terra Nova's request on 1990 April 19.



JT/bc
att.

c.c. Alderman B. Hinkley, Chairman, Finance and Administration Committee
Mr. L. Sage, Chief Administrative Officer
✓ Mrs. L. Dale, Secretary, Parks and Recreation Committee
Mr. E. C. Matthews, Treasurer
Mr. R. Sugden, Director of Culture and Recreation



Theatre Terra Nova

8(9)
77 Dundurn St. South
Hamilton, Ontario L8P 4J9
(416) 524-0797

MAR 06 1990

March 3, 1990

Mr. John Thompson

Secretary, Finance and Administration Committee

City Hall,

Hamilton, Ontario

Dear Mr. Thompson:

In late January of this year, Theatre Terra Nova received notice from the landlord that the theatre we are currently renting at 77 Dundurn St. S. will be demolished to make way for an office building. With the six-month lead time provided for in our lease, that gave us until the end of July to locate and acquire a new performance facility. We will then commence renovating it for our 1990 season.

It is our intention to purchase the building we select for four reasons: first, it will give the theatre a permanent location and thereby avoid the stigma of being itinerant; second, it will establish a long-term relationship with our audience and the provincial and federal funding agencies; third, it will offer us a stake in the community and vice-versa; and fourth, it will mean we will never again be in the position of being evicted.

Since the end of January, we have looked at a number of locations in various areas of the city and have found a building which is ideal for our needs: the Whitehall's Auction Centre at 140 Locke St. S. At the moment, we are in the process of negotiating a 30-day option on the building in order to give us the necessary time to secure the financing for its purchase.



Theatre Terra Nova

77 Dundurn St. South
Hamilton, Ontario L8P 4J9
(416) 524-0797

We are writing the City of Hamilton to ask for a \$225,000 interest-free loan for that purpose. Since the funds we receive will go directly into the property, they are fully secured. In exchange, we promise that we will not approach the city for any funding whatsoever while this debt is outstanding.

It is our belief that the transfer of Theatre Terra Nova to this location would be beneficial to the city, the surrounding community, and the theatre itself.

Locke Street is an up and coming area, and our presence would be a strong contribution to its development. In fact, our canvassing of the area has elicited strong support from both residents and local merchants.

We hope that you find our proposal worthy of your support. In our three-year history, Theatre Terra Nova has earned a strong reputation. the theatre is now in the position of receiving regular funding from the Ontario Arts Council.

Our subscription base has doubled since September and we have received critical acclaim in two of our last four productions in the Globe and Mail, which traditionally ignores Hamilton culture. With our all-Canadian mandate, and our emphasis on Hamilton material and talent, we can produce shows like "How Could You, Mrs. Dick?" and reach attendances of nearly five thousand people. We expect the same this year with "The Kingpin", our production about Rocco Perri at Hamilton Place this summer.

Your assistance will keep this momentum going. Thank you in advance for your co-operation.

Regards,

Kevin Land
Treasurer

CAYON HBLAOS
CSIPIA

K.E. AVERY
CITY CLERK

J.J. SCHATZ
DEPUTY CITY CLERK



THE CORPORATION OF THE CITY OF HAMILTON
OFFICE OF THE CITY CLERK

CITY HALL
HAMILTON, ONTARIO
L8N 3T4

TEL: 546-2700
FAX: 546-2095

1990 April 09

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE
Art in Public Places Steering Committee

Joint Meeting

Friday, 1990 April 20
10:30 o'clock a.m. - Art in Public Places
Steering Sub-Committee
Room 219, City Hall
12:00 o'clock noon - Joint Meeting
Room 233

Lynn Dale, Secretary
Arts Advisory Sub-Committee

A G E N D A:

10:30 a.m. Art in Public Places Steering Sub-Committee

1. Introductions
2. Minutes of 1990 March 23 meeting
3. Brain Storming Session
4. Topics for discussion at next meeting (no copy)
5. Adjournment to Room 233

12:00 p.m. Joint Meeting

6. Introduction of Guests
 - Donald Schmitt, Architect
Chairman Toronto Public Art Commission
 - Claire Ironside, Architecture and Urban Design
Division, City of Toronto
7. Public Art Programme, City of Toronto (no copy)

1:00 p.m. Arts Advisory Sub-Committee

8. Minutes of the 1990 March 23 meeting
9. Grants Review Process
10. Art in Public Places Policy Steering Sub-Committee Report
 - S. Greenspan (no copy)
11. Relationship Sub-Committee - L. Morris (no copy)
12. Facilities Sub-Committee - B. Powell (no copy)
13. Other Business
14. Adjournment.

ARTS ADVISORY SUB-COMMITTEE

UNFINISHED BUSINESS

<u>Item</u>	<u>Action</u>	<u>Status</u>
Change to Grant Policy and Application	K. Beattie Grants Co-ordinator Treasury	Review Grant Policy
Co-ordinate with Region re: Arts Policies and Funding		Arrange Meeting
Policy for Reviewing Grants Criteria	Sub-Committee	
USSR Sports and Cultural Exchange	Appoint a Sub-Committee member to organizing Committee	4 Sub-Committee's to meet and make appointment
Process for Applications for Licencing Agreement - "Building with Music"	C. York and Legal Dept.	Prepare report and draft agreement
Facilities for Art Organizations	P. Bennett, Secretary HECFI	Request for Information - on Hamilton Place Rents - alteration to bookings

Art in Public Places Steering Committee March 23, 1990

There were present: Ms. S. Greenspan, Chairman
Ms. J. McNeilly, Community Development Dept.
Mr. V. Matus, Planning Department
Mr. T. Hodgson, Dundas Valley School of Art
Mr. C. Nolan, Construction House Inc.
Mr. B. Mason, Hamilton Artists Inc.
Ms. N. Chapple, LACAC
Mr. M. Radojewski, Hamilton Society of Architects
Ms. C. York, Arts Co-ordinator

Chair Sheila Greenspan called the meeting to order at 9:35 a.m.

Committee members introduced themselves. The Minutes of the meeting held 1990 February 16 were accepted as presented.

It was suggested by Trevor Hodgson that Mr. Graham Todd, Professor of Sculpture, McMaster University, be invited to future meetings. C. York to contact Mr. Todd.

Additional Committee Member

The Arts Co-ordinator reviewed contacts made since last meeting (e.g. Buffalo Arts Commission, City of Toronto, City of Ottawa). The Downtown Wall Murals and Gateways projects were briefly discussed. Regarding the Gateways project, it was suggested that there be representation from this Committee in a presentation to the Hamilton Society of Architects.

Contact Update

Additional suggested projects could be:

1. providing a locations for artists to create chalk drawings on sidewalks and
2. providing downtown/Gore Park exhibit space for artists during the summer months.

Projects

The Arts Co-ordinator presented five major areas of concern for a public art programme:

Public Art Policy Concerns

1. Mission Statement
2. Administration Structure
3. Competitions/Commissions
4. Projects
5. Inventories, donations, de-accessioning, maintenance, copyright/ownership, maintenance.

The Committee felt that items 2-5 should be examined first, and with that approach, the Mission Statement would evolve.

Cameron Nolan suggested that the Committee members take part in a brainstorming exercise at the next meeting to address Project Types and a Definition of Public Space. Arts Co-ordinator to facilitate session.

Discussion continued on the subject of an Inventory of existing public artworks. It was recommended by C. York that such an inventory would be a prerequisite to the development of a public art programme. Various departments and staff within City Hall should be contacted for any existing information (e.g. M. Havelka, S. Hollowell, B. Chrystian).

Public Art Inventory

The following recommendation is to be presented at the next meeting of the Arts Advisory Sub-Committee:

Inventory Recommendation

That the Department of Culture and Recreation compile a complete inventory of existing artworks located in public places.

Sheila Greenspan told the Committee members that perhaps they should decide on the general framework of the policy, and how detailed it should be.

Cameron Nolan added that deciding on a policy format should be done early in the policy draft process.

The meeting adjourned at 11:30 o'clock a.m.

Recorder: C. York

3

1990 APRIL 20

BRAINSTORMING SESSION

As discussed at our 1990 March 23 meeting, we will pool our resources (intellect and experience!) as well as our visions for the future of the urban fabric of Hamilton at today's session.

We need your unrestrained thoughts on these issues:

1. Definitions of Public Spaces
2. Definitions of Public Art
3. Types of public art projects.

ART IN PUBLIC PLACES POLICY: FIVE COMPONENTS

Mission Statement

Administration Structure

Public Art
Commission

Funding

Staff

Competitions /Commissions

Slide Registry

Selection Process

Contracts

Projects

Initiation

Types

Site Identification

Inventories
Maintenance

Copyright/Ownership
Donations/De-accessioning
Education

Burton's legacy lies in the heart of his spaces

BY ADELE FREEDMAN
Special to The Globe and Mail

ISAY that Scott Burton was a man of heart and nimble intellect might not seem much of an obituary. Yet it's those qualities that made something special of even casual acquaintance. Alabama-born but based in New York, Burton was a sculptor who helped to re-invent public art, allowing that "the whole field is completely muddled and contradictory and full of problematic difficulties."

He was a frequent visitor to Toronto from early in 1988, when he was chosen to design the plaza for BCE Place, an enormous downtown development. He died of AIDS-related causes two days before the New Year. He was 50.

The Toronto project will be realized by August, when phase one of BCE Place is scheduled for completion. It wasn't Burton's first plaza. He collaborated on the design of the waterfront plaza at Battery Park City in lower Manhattan with friend and colleague Siah Armajani — "we became activists in the benches," he said of that experience. In Toronto, however, he was a lone voice. The given was a 150-metre long strip of great outdoors that runs north from Front Street into a cul de sac surrounded by buildings. Burton designed it as three parts: granite seating passed on the Front Street end, a landscaped area of water, rocks and trees in the middle and, up from that, a low set of stairs for use and performance. "And I added a few elements," he said mischievously, "a riddle for Canadians. I don't know if I should say more about it to the press."

Chairs, even more than riddles, were a Burton trademark. "My breakthrough is functional art," he said. "You start with use: where people like to sit, where the sun is. That's supposed to be what architects do, but they don't. Architects are busy being artists."

Burton's first business as an artist was painting. (He studied with Leon Berkowitz and Hans Hofmann.) In his early twenties, he was a student of English literature. In his late twenties, he turned to conceptual art, presenting performance works that included furniture — means for exploring social behavior. By 40, he was a known gallery artist who made chair sculptures that crossed — and questioned — minimalism and furniture production.

"I could go along as an artworld



JEFF WASSERMAN/The Globe and Mail

Scott Burton's ideas for BCE Place: a pleasant place with a riddle for Canadians, where the trees can live.

artist quite happily," he said. "But there's a drive to be part of a world larger than the artworld, as awful as that world is."

The rise of public art in the 1980s presented an opportunity to satisfy that drive, whether through collaboration with the architects of commercial developments, or programs initiated by city authorities. Burton worked with Cesar Pelli at Battery Park City, with I.M. Pei at the arts and media technology building at the Massachusetts Institute of Technology, and with James Stirling at the Tate Gallery, Liverpool. Benches figured in each project. Indeed, there's nothing more essential to social life than a place to sit, unless it's a place to eat, and tables were another of Burton's passions.

One of his last exhibitions was Burton on Brancusi (at the Museum of Modern Art) which he curated and installed, his personal contribution extending to the design of brochure holders, seating, and some new display bases. What fascinated Burton about Brancusi's sculptures was their bases. He considered them a specialized form of table: "I think . . . that some of Brancusi's pedestal-tables are of the same conceptual order as any of his busts or torsos," he wrote in

the catalogue. "His best pieces of furniture are not only functional objects but also representations of functional objects. We have here sculptures of tables, close in character to Brancusi's other sculptures. They are both object and subject."

He could as well be describing his own furniture, which is likewise

BY DESIGN

"a usable meditation on utilitarian form," to use another of his phrases.

Burton's usable meditations for BCE Place will be made of granite: "solid, butt-jointed granite, not slab and veneer with cork joints, like architects do," he said last spring. And not just any old granite, either.

"He was taking the whole idea of stone seats to its most radical," says Peter Day, the consultant who ran the public art competition for the BCE Development Corp.

"Here, he's picked stones for seatability. They're very large. There's a one-seater, a loveseat,

some where two people can sit the same rock without intimacy and others where people lounge."

Burton chose heavily striated water-washed granite from the Canadian Shield, "deliberately remind people of the Canadian Shield," says Day, who accompanied Burton on "expedition after expedition" to stone merchants in northern Ontario.

"I feel artists have to just architectural art, not just to intellectuals but to the public," Burton said. "I feel people like me can be in the artworld. I'm not a Marxist. I'm not an intellectual, but I feel we are all part of our times. How you take the optimism and failure of the sixties into the real world. There's got to be a resurgence. Some belief that we can make changes."

Burton wasn't hopeful of changing society; he described his work as "a very modest kind of thing, maybe the more modest, the better."

But asked to enlarge on his hopes for the plaza, he quickly replied: "That the trees should live! That it's successful as social space, artistic space. That in war enough weather, people will have pleasant lunch hour."

Friday, 1990 March 23
12:00 o'clock noon
Room 219, City Hall

8.

The Arts Advisory Sub-Committee met.

There were present: Alderman M. Kiss, Acting Chairman
Ms. Liz Robinson
Ms. Lynda Morris
Mr. Joe Gaul
Mr. Bob Mason
Ms. Carmen Nemeth
Ms. Janna Malseed
Mr. Glenn Mallory
Ms. Sheila Greenspan

Regrets: Alderman D. Christopherson
Mr. Chuck Renaud, Vice Chairman
Mr. Peter Mandia, Vice Chairman
Mr. William Powell

Also present: Ms. J. Rapsavage, Parks and Recreation Citizens's
Advisory Sub-Committee
Ms. Karen Daniels, Ministry of Culture and
Communication
Mr. Bob Sugden, Director of Culture and Recreation
Mrs. Marilyn Havelka, Manager of Cultural Services
Ms. Cheryl York, Arts Co-ordinator, Culture and
Recreation Department
Ms. Charlene Coutts, City Clerk's Office
Mrs. Lynn Dale, Secretary

Since the Chairman and Vice-Chairman were not in attendance, the Committee approved a motion appointing Alderman Kiss, Acting Chairman.

Appointment of Acting
Chairman

Mrs. Lynn Dale was introduced to the Sub-Committee as the new Secretary. The Sub-Committee was advised that due to reorganization of Committee's within the City Clerk's Department, that Ms. Charlene Coutts would no longer be working on this Sub-Committee. The Sub-Committee approved the following motion:

Sub-Committee Secretary

That an expression of thanks be forwarded to Ms. Charlene Coutts for her help and assistance with the Sub-Committee.

The minutes of the meeting held 1990 February 06 were adopted as circulated.

Minutes

Mr. Sugden updated the Committee with respect to the new positions in the Department and introduced Marilyn Havelka, Manager of Cultural Services indicating that she would be attending the meeting from time to time to assist the Sub-Committee.

Department of Culture
and Recreation
- Reorganization

The Sub-Committee was in receipt of report dated 1990 January 25 from Cheryl York, Arts Co-ordinator with respect to Policy for the Arts, status of funding objectives.

Policy for the Arts
Status of Funding
Objectives

Cheryl York updated the Committee indicating that she had attended the Sub-Committee on the grants and that basically they are in agreement with the Arts Advisory Sub-Committee's recommendation.

Following discussion the Committee passed the following motion:

That the item with respect to Policy for the Arts, Status of funding objectives be tabled for discussion at the next meeting and that the appropriate staff from the Treasury Department be invited to attend.

The Sub-Committee was in receipt of a report from Cheryl York, Arts Co-ordinator dated 1990 March 15 concerning the Audio Visual Show, "Building with Music".

Audio Visual Show
"Building with Music"

Cheryl York provided additional information with respect to her report indicating that since the show is the property of the City, there is a need for a licencing agreement which will be drafted by the Legal Department.

Considerable discussion ensued with respect to this show and the following is a summary of the concerns expressed by the Sub-Committee:

- Entire ownership issue with respect to presentation
- Review of copy right legislation -
- Use by groups both non-profit and private interest
- What happens to revenues if film shown in private theatres
- Need for contracts with original artists, waive royalties
- Need for licencing agreement
- Sub-Committee to review agreement

Following discussion the Sub-Committee approved the following motion:

That the report dated 1990 March 15 process for applications for licencing agreements, building for music be referred back to staff for inclusion of a full report from the City Solicitor's Department and a draft agreement.

Cheryl York advised the Sub-Committee that the Art in the Cities Association is holding their Ontario Caucus Meeting in the City Council Chambers on 1990 April 06 and that all Committee Members are invited. Further, that Cheryl has more information if anyone is interested.

The Sub-Committee was in receipt of a report dated 1990 March 14 from the Parks and Recreation Citizen's Advisory Sub-Committee with respect to the USSR International Sports and Cultural Exchange, Uzhgorod, Ukraine 1990 June 28 to July 09. Mr. Sugden addressed the Sub-Committee providing additional background indicating that an Organizing Committee is being formed and the need to ensure this cultural element.

Further, that the Art Gallery has received this request and it is anticipated that there will be an exchange between Art Gallery's as part of this program.

The Sub-Committee discussed the ins and outs of an art exchange, and it was suggested that Children's Art should definitely be included as part of this exchange. Further, that Children's Art may not be as costly and it may be faster to put a show together and less legal problems.

The Sub-Committee discussed the possible problem which may occur with insuring the works of art and because of the differences in value between the two countries.

The Sub-Committee agreed that whoever would be organizing the Cultural Exchange on behalf of the Sub-Committee should be the person to attend the exchange in Uzhgorod.

It was felt that possibly the age group between 11 and 14 should be the targeted group and that this should be co-ordinated with Board of Education.

After considerable discussion the Sub-Committee approved the following recommendation:

That Children's Art be included in addition to the professional art from the Art Gallery in the Culture Exchange between Uzhgorod, Ukraine.

The Chairman asked for volunteers who would be willing to represent the Arts Advisory Sub-Committee on the Organizing Committee:

Arts Advisory Sub-Committee

Mr. Bob Mason, Mr. Joe Gaul, Mr. Glen Mallory indicated interest.

The Acting Chairman suggested that Chuck Renaud the Chairman should also be included in this list.

The Committee approved the following recommendation:

That the four nominees meet to discuss and organize the Cultural Exchange Exhibit and appoint one representative of the Arts Advisory Sub-Committee.

The Committee was in receipt of a letter dated 1990 February 15 to the Hamilton Region Arts Council from Cadillac Fairview with respect to the Hamilton Eaton's Centre and the Sculpture competition.

Cadillac Fairview
Sculpture Competition
- Hamilton Eaton Centre

The Committee discussed item 2 (c) in the letter, that morale rights be irrevocably waived by the Artist. Concern was expressed that this was a legal issue and would require additional clarification.

Concern was expressed that the Arts Council should clarify that the \$25 000 from the City is for Administration, not as stated in the letter, a contribution towards the commission. Liz Robinson agreed that she will get clarification with respect to this matter.

The Committee expressed concern that Cadillac Fairview is demanding a lot of rights from an artist. Liz Robinson suggested that many of these rights are standard and that there will be a Steering Committee set up to oversee this matter.

It was further suggested that the \$100 000 should be broken down to \$90 000 commission plus \$10 000 for copy right.

Liz Robinson indicated that she would be receiving legal advice from someone who was familiar with contract art with respect to a, b and c.

After discussion the Committee approved the following motion:

That Cheryl York be appointed to represent the City and the Arts Advisory Sub-Committee on the Steering Committee Competition Selection Panel which is being developed by the Hamilton Regional Arts Council with respect to sculpture competition for the Hamilton Eaton Centre.

The Committee received for their information a newspaper article with respect to the day of mourning sculpture competition. Liz Robinson updated the Committee on this matter, indicating that April 28 will be the unveiling of the statue.

Day of Mourning
Sculpture Competition

Sheila Greenspan provided a verbal update with respect to the Art in the Public Places Steering Sub-Committee. Mrs. Greenspan indicated that the Sub-Committee was in the process of reviewing policies from other cities and looking at the basic policy content. Mrs. Greenspan advised the Committee that there will be a joint meeting between the Art in the Public Places and the Art Advisory Sub-Committee to hear representatives from Toronto with respect to public Art Program. This meeting will be next meeting on 1990 April 20.

Art in the Public
Places Steering Sub-Committee - Status
Report

Discussion ensued with respect to the policy on representing the Sub-Committee when speaking to the press. Mr. Gaul indicated that he had particular concerns with one article in the Spectator. The Committee agreed to table this matter for further discussion.

A discussion ensued with respect to the reporting relationship to the Parks and Recreation Committee and the role of Culture and Arts in Department of Culture and Recreation.

Mr. Havelka indicated that the reorganization is still taking place and the hope is to have a Heritage and Cultural Co-ordinator eventually.

Lynda Morris advised the Sub-Committee that the Relationship Sub-Committee will be meeting in the near future with Mr. Sugden to discuss priorities.

Liz Robinson expressed concern that the rents at Hamilton Place were being increased and that it was becoming more difficult for Arts Groups to find reasonable space. It was suggested that this matter should be discussed by the Facilities Sub-Committee.

Concern was also expressed regarding whether there was a policy with respect to alterations to bookings in Hamilton Place. The Sub-Committee requested the Secretary to contact the Secretary of HECFI with respect to receiving information on any motions passed with respect to rents for Hamilton Place and a policy for handling alterations to bookings.

The Sub-Committee indicated that they would like a list of HECFI Board Members.

There being no further business the meeting adjourned.

TAKEN AS READ AND APPROVED,

Lynn Dale,
Secretary

ALDERMAN M. KISS, ACTING CHAIRMAN
ARTS ADVISORY SUB-COMMITTEE

FOR INFORMATION

9(a)

REPORT TO: Chairman & Members
Arts Advisory Sub-Committee

FROM: C. York, Arts Co-Ordinator

DATE: 1990 January 25

COMM FILE:
DEPT FILE:

SUBJECT: POLICY FOR THE ARTS - STATUS OF FUNDING OBJECTIVES

BACKGROUND:

Policy Objectives 12 and 13 have been addressed in part by the Arts Advisory Sub-Committee.

The Sub-Committee's review of 1990 applications also addressed Objective 15, as reflected in its recommendations to the Grants Review Group.

However, since the policy was approved by City Council on 1989 October 10, no formal individual funding recommendations have been forwarded to the appropriate governing bodies.

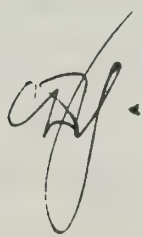
I would suggest that the Arts Advisory Sub-Committee now begin to deal with each policy objective in the "Funding" section and formulate specific recommendations which can be forwarded, in the same manner as the Facilities Sub-Committee has recently been operating.

An excellent starting point would be a review of the City's current grants policy. Many Funding objective strategies specifically apply to the grants system.

Two additional important issues for discussion are:

1. Funding options for arts organizations;
2. Professional development opportunities for arts organizations who would benefit from expertise and training in financial matters, etc.

Attached



Objective #12

FUNDING
(a) To encourage the equitable distribution of available grant monies;
(b) To encourage the development of responsible accounting among arts grant applicants and recipients.

POLICY DIRECTION:

To redefine financial support to arts organizations and arts facilities; specifically to address the differences between programming grants and facility operating grants.

Rationale - Appropriate funding levels are easier to determine when percentages and per capita spending can be compared with other municipalities on a "like" to "like" basis.

STRATEGIES:

That budget recommendations be categorized as:

- a) Grants to City owned/operated facilities;
- b) Grants to community arts organizations.

} NO ACTION

That applicants for arts grants meet basic qualifying criteria:

- a) Be an incorporated non-profit organization with a community-based Board of Directors; *Change recommended on application form*
- b) Be in business for more than one year; *in place*
- c) Be prepared to submit a financial statement for the previous operating year, and be prepared to submit an audited statement at their fiscal year end if approved for a grant in excess of five thousand dollars; *Page 7, application form.*
- d) Be prepared to offer some aspect of their service free to the community. *Page 6, application form*

See
Grants
Policy &
Application
Form

01/03/90

Objective #13

FUNDING
To encourage a partnership between the arts community and the City of Hamilton in the evaluation of arts grants.

POLICY DIRECTION:

To establish a mechanism for peer consultation concerning arts grant applications during the review and recommendation procedure.

Rationale - Current arts grant applications are reviewed and recommended by the Chief Administrative Officer, the Treasurer, and the Director of Culture and Recreation. There does not exist an opportunity for peer assessment in arts grant applications.

STRATEGIES:

That a non-partisan representative(s) with knowledge of and experience in the arts, attend the review and recommendation process, currently presided over by the Chief Administrative Officer, the Treasurer, and the Director of Culture and Recreation, in an advisory capacity. This representative(s) would be recommended by the Arts Advisory Sub-Committee.

That the representative(s) be prepared to contribute expertise on the integrity of the application, on the community's perception of the organization or project, and on the quality of the applicant's past achievements.

→ Arts Advisory Sub-committee now performs a review function. Comments in the form of a report are forwarded to the Grants Review Group.

A formal process for future reviews has not yet been designed, but is currently under discussion.

01/03/90

Objective #14

FUNDING
To encourage and facilitate annual financial planning in arts organizations.

NO ACTION

POLICY DIRECTION:

To restructure the annual time frame for arts grant applications and reviews.

Rationale - The current approval mechanism involves a considerable length of time for submission deadline to notice of grant approval or denial. Applicants making submissions in October are not advised of Council's decision until April of the following year. As with any business, arts organizations must plan in advance for programming, staffing, facility rentals, etc. Deficits are incurred when the organization must move ahead with programming while anticipating incoming funds which may, in fact, not be forthcoming, or reduced in amounts originally applied for.

STRATEGIES:

Option 1

That a three month time span, from submission of application to ratification be adopted, which is similar to most provincial and federal guidelines.

OR

Option 2

That two funding periods a year may assist some organizations who need to put additional research or financial backing in place before coming to Council for their annual grant.

01/03/90

Therefore:

October applications to be processed in January. February applications to be processed in May.

Objective #15

FUNDING
To ensure that arts grants increases reflect the annual rate of inflation.

POLICY DIRECTION:

To establish arts grants procedure which would reflect increases based on the annual rate of inflation.

Rationale - Arts organizations are subject to the effects of inflation. Many organizations have had to limit services and quality because financial support has not kept pace with the cost of living.

STRATEGY:

That established cornerstone organizations should receive increased funding each year correlated to the previous year's inflation rate.

Support for this objective is reflected in the report forwarded to the Grants Review Group.

01/03/90

Objective #16

FUNDING
To encourage accountable management of funds and delivery of service by arts organizations.

NO ACTION

POLICY DIRECTION:

To establish a process by which the most effective use of arts grants' monies could be analyzed and implemented.

Rationale - Some organizations and/or services may have become redundant. Others may not be delivering community accessible programmes. Herein exists an opportunity for redirecting current funds.

STRATEGIES:

That any arts organization currently receiving funding through the City's grant process be open to a review of its delivery of service and business techniques over a period of two years.

That after such a review, if the organization being examined does not demonstrate that grant funds received are being used as promised by the organization, its current funding level will be frozen. If the situation does not show improvement, funding levels will be reduced by fifty per cent each year thereafter. (Sunset Clause)

Objective #17

FUNDING
To provide an opportunity for individuals and/or private organizations to apply for arts grants/funding.

POLICY DIRECTION:

To establish a process with appropriate checks and balances which will allow individuals or private organizations to apply for financial assistance.

Rationale - There does not currently exist any means by which arts grants/funding may be made available to individuals and/or private organizations as a formal part of the City's grant policy.

STRATEGY:

That individuals and/or private organizations be allowed to apply for arts grants under the auspices of an established non-profit arts organization. This approach would offer the City the necessary substantiations for decision-making through the non-profit organizations's Board of Directors and official audit.

Recommendation has been approved by Arts Advisory Sub-committee for a change in the Grants Policy's "General Criteria" to be added as Item 8.

01/03/90

Objective #18

FUNDING
To encourage a measure of self-reliance and entrepreneurship in the operation of all arts organizations.

POLICY DIRECTION:

To establish an arts grants procedure which would require applicants to demonstrate that their organizations' financial operations are not based solely on funding from the City.

Rationale - The City should be able to directly request proof of secured funding from other sources as part of the conditions for grant approval. The City cannot realistically be expected to underwrite total operating budgets or project budgets.

STRATEGIES:

- { That applicants for arts grants/funding be limited to requesting up to a maximum of 33 1/3% of their total operating budget or project budget.
- { That a requirement of the application process be demonstration of secured or promised funding for the balance of the applicant's operating or project budget.
- See General Grants Policy, page 5, "Processing of Grant Applications" section (e) : maximum 25% of total operating budget.
- Recommendation by Arts Advisory Sub-committee for change to Grants application, page 4, item #10.

01/03/90

Objective #19

FUNDING
To establish a base of City support funding for arts programming.

NO ACTION

POLICY DIRECTION:

To recommend that an annual commitment to the arts industry and ongoing service to programme development for all Hamiltonians be established by the City.

Rationale - City financial support has not grown with overall City development. More arts service is necessary to enhance the community quality of life, as well as contribute to the recreational, tourist and artistic demands of one of Canada's major urban centres. We have fallen behind because there is no long term planning or financial commitment. It is recognized that City supported services are fully accessible to all residents, both those of the City and the Region. Also recognized is the fact that the population growth of the City is relatively stable, while that of the Region continues to grow.

STRATEGIES:

That a two-tier assessment be instituted, based on City taxes, and to a lesser extent on those of the Region, specifically for arts programming and development.

That this formula and a percentage can best be established by the City's Finance Department in co-operation with the Regional Municipality of Hamilton/Wentworth. If this assessment were made within the property tax structure there would be a source of permanent funds similar to that used for other services such as roads, sewers, policing, etc.

01/03/90

Objective #20

FUNDING
To establish a source of City funding for emerging arts organizations and innovative arts programming.

No ACTION

POLICY DIRECTION:

To recommend that the City establish a commitment of funding for new organizations and programmes.

Rationale - The existing allotment of grants monies often does not meet the City's present arts service needs. New growth in the arts community is necessary.

STRATEGY:

That within the City's base funding for the arts a portion of 10% (ten percent) be set aside to deal with new arts requirements such as one-time events, emerging organizations, and discretionary needs which may arise between grant application periods.

01/03/90

9(b)

I N F O R M A T I O N
R E P O R T

To: Mr. Chuck Renaud, Chairman, Arts Advisory Sub-committee
Members, Arts Advisory Sub-committee

From: C. York, Arts Co-ordinator

Subject: Criteria for assessing arts grants applications

Date: March 20, 1990

On March 15, 1990 I attended a meeting in Buffalo, N.Y. with Mr. David More, Executive Director of that city's Arts Commission.

He provided information which could be of some value in the sub-committee's work to produce guidelines for arts grants review. Attached are documents which the sub-committee may wish to study.

Two points which I would like to draw to your attention are the following:

1. All arts grants applicants are required to appear before the Buffalo Arts Commission with a brief presentation.
2. Buffalo itself provides us with an interesting basis for comparing arts support issues. The current population is approximately 280,000. The region, Erie County, has a population of about one million people. Historically, Buffalo's economic base depended on the Bethlehem Steel Company. With that industry's difficulties, the city experienced high unemployment and an urgent need to re-build with a more diversified economic base. Buffalo's character has been largely shaped by its blue-collar workforce and strong ethnic component (Polish and Italian). The City's Economic Development Department decided in the '70's to enlist the aid of the arts community in its efforts to re-create Buffalo's character and vitality.

CD1.

Reference material:

1. Buffalo Arts Commission Charter
2. Arts and Cultural Funding Advisory Committee
- Mission Statement/Definitions/Eligibility/Criteria
3. Funding Application
4. Cultural contract form (City of Buffalo/Arts Groups)



(716) ~~855~~-5027

851-

DAVID H. MORE

EXECUTIVE DIRECTOR, BUFFALO ARTS COMMISSION

DEPARTMENT OF COMMUNITY DEVELOPMENT
CITY OF BUFFALO

920 CITY HALL

BUFFALO, N. Y. 14202



March 1990

Common Council shall hold a public hearing thereon, upon due notice, and may comment upon said budget.

§ 6-23. Financial report.

Each city development agency shall file with the City Clerk an annual credited financial report within four (4) months of the end of said agency's fiscal year.

§ 6-24. Ethics provisions.

Every officer and employee of a city development agency shall be subject to the provisions of a Code of Ethics which is comparable to the city's Code of Ethics, Chapter 12 of this Code.

ARTICLE V

[Derived from Art. XIV of Ch. VIII of the Charter and Ordinances, 1974]

§ 6-25. Establishment.

There is hereby created the Buffalo Arts Commission.

§ 6-26. Composition; terms; Chairman; vacancies.

- A. The Commission shall consist of fifteen (15) members: ten (10) shall be appointed by the Mayor; and five (5) shall be appointed by the President of the Council. Each member shall be appointed for a term concurrent with the term of the appointing power and shall serve at the pleasure of the appointing power. The Mayor shall designate the Chairman of such Commission from among its members and may at any time change said designation. Nothing contained in this subsection shall limit the power of the Mayor or President of the Council to remove a member.
- B. When making appointments to the Commission, special consideration should be given persons representative of the full spectrum of concern for the arts and cultural affairs of the community. Appointments should reflect both individuals able to bring the resources of their respective institution to bear on the work of the Commission and artists actively engaged in the practice of

their craft. To the extent practical, persons selected should be persons with experience in one (1) or more of the following areas: the visual, literary, musical and performing arts; architecture; landscape architecture; parks and recreation; urban planning; and the administration of cultural organizations, institutions and physical facilities.

- C. If a vacancy occurs on the Commission for any reason, a successor member may be appointed in the same manner as the initial appointment that resulted in the vacancy.

§ 6-27. Meetings; quorum.

- A. The Commission shall hold regular meetings at least six (6) times per year and more often as the Commission may determine. Special meetings shall be at the call of the Chairman on forty-eight (48) hours' notice.
- B. A majority of the Commission shall constitute a quorum for the transaction of business. The powers of the Commission shall be vested in and exercised by a majority of the members of the Commission then in office.

§ 6-28. Panel of professional consultants.

The Commission may from time to time establish or use a panel of professional consultants to provide assistance or advice concerning technical matters within the scope of the Commission's duties. Panels may be ad hoc; and the Commission may create, eliminate or modify such panel.

§ 6-29. Powers and duties.

- A. The Buffalo Arts Commission shall have the power and it shall be its duty to:
 - (1) Annually submit to the Mayor and Common Council the Commission's plan for the expenditure of funds commissioning new works of art in the City of Buffalo.
 - (2) Advise the Mayor and Common Council concerning works of art to be acquired by the city, whether by purchase, gift or otherwise, together with their proposed location.

which shall forward the same to the Committee for its agenda.

- D. Review of applications; criteria. The Committee shall review and evaluate such applications in accordance with the following criteria: the organization's service provided to the public, enhancement of the cultural life of the community or contribution to a particular field or artistic discipline. However, no art or cultural or organization shall be eligible for a favorable recommendation from the Committee unless such organization is a not-for-profit corporation pursuant to Section 501(c)(3) of the Internal Revenue Code or an organization chartered by the New York State Board of Regents pursuant to § 216 of the Education Law or a charitable organization registered with the Department of State in accordance with § 172 of the Executive Law. Each such organization must be headquartered in the city, be open to the general public and must not discriminate in service or offering membership on the basis of race, creed, religion, national origin, age or gender.
- E. Recommendations. On or before April 1 of each year, the Funding Advisory Committee shall transmit to the Commission its recommendations for funding of arts and cultural organizations. The Commission shall then submit those recommendations, with or without comment, to the Mayor, the Commissioner of Administration and Finance and the Common Council.

§ 6-31. Definitions.

As used herein, the expression "works of art" shall comprise paintings, murals, stained glass, mosaics, bas reliefs or other sculptures, monuments, fountains, buildings, arches or other structures of permanent or temporary character intended for ornament or commemoration. While it is explicitly recognized that the principal concern of the Buffalo Arts Commission shall be the visual character of the city, the definition of "art" as used herein is not intended to exclude other visual and performing art forms, especially as they may relate and contribute to the revitalization and future development of the City of Buffalo.

§ 6-32. Compensation.

All members of the Buffalo Arts Commission and all persons appointed to any panel of professional consultants shall serve without compensation, but actual expenses within the amount appropriated therefor shall be paid with the approval of the Mayor.

§ 6-33. Appropriations.

All expenses and disbursements made or directed to be made by the Commission shall be governed by the appropriation, if any, allotted thereto in the budget as originally adopted or increased from time to time pursuant to the procedure provided by the Buffalo City Charter.

§ 6-34. Executive Director.

An Executive Director shall be appointed by the Mayor and be chosen from recommendations provided by the Commission. The Director shall be the chief executive officer of the Commission and be responsible for the daily management of the affairs of such office and its employees. The Director shall report to the Chairman of the Commission and at all times be accountable to its members. It shall be his duty to administer and carry out the duties and powers of the Buffalo Arts Commission.

ARTICLE VI

Citizens' Funding Review Committee [Derived from Art. XV of Ch. VIII of the Charter and Ordinances, 1974]

§ 6-35. Establishment; purpose.

There is hereby created the Citizens' Funding Review Committee, which shall provide funding recommendations for all groups not falling within those groups defined under Article V of this chapter. The Citizens' Funding Review Committee shall advise the Mayor and Common Council on annual city appropriations.

§ 6-36. Appointment; terms.

The Committee shall consist of thirteen (13) members: five (5) shall be appointed by the Mayor; six (6) shall be appointed by the Common Council; and two (2) shall be appointed by the Comptroller. The terms of such members shall be three (3) years, except for the initial appointments, which shall be as follows: two (2) appointees each of the Mayor and Council and one (1) appointee of the Comptroller shall be designated to serve for two (2) years; and two (2) appointees each of the Mayor and Council and one (1) appointee of the Comptroller shall be designated to serve for one (1) year. The Chairman of the Committee shall be appointed by the Committee, from its membership, on an annual basis.

§ 6-37. Qualifications.

Appointments to the Committee shall, to the greatest extent possible, be made in accordance with experience and qualifications in areas of public funding, public finance and knowledge of and experience in dealing with community service organizations.

§ 6-38. Applications for funding.

- A. Application. On or before February 1 of each year, applications for funding, on forms approved by and supplied by the Department of Administration and Finance, shall be submitted to the office of the City Clerk, who shall forward them to the Chairman of the Committee, who shall place them on the agenda of the Committee.
- B. Criteria for review of application. The Committee shall review and evaluate the applications submitted in accordance with the following criteria: service provided to the public by the applicant, enhancement of the financial and social welfare of the recipients of aid from the applicant and total funding from other sources, both private and public, provided to the applicant. However, no applicant shall be considered eligible for a favorable recommendation unless such applicant organization is a not-for-profit corporation pursuant to Section 501(c)(3) of the Internal Revenue Code or a charitable organization registered with the New York Department of State in accordance with § 72 of the Executive Law. Each such organization must either be

headquartered within the City of Buffalo or be shown to provide its services to residents of the City of Buffalo and shall be open to the general public and must not discriminate, in service or membership, on the basis of race, creed, religion, national origin, age or gender. Each applicant shall also agree to an annual audit of funds received as a precondition to favorable recommendation.

- C. Recommendation. On or before April 1 of each year, the Committee shall transmit its recommendations, with or without comment, to the Mayor, the Commissioner of Administration and Finance and the Common Council.

§ 6-36. Appointment; terms.

The Committee shall consist of thirteen (13) members: five (5) shall be appointed by the Mayor; six (6) shall be appointed by the Common Council; and two (2) shall be appointed by the Comptroller. The terms of such members shall be three (3) years, except for the initial appointments, which shall be as follows: two (2) appointees each of the Mayor and Council and one (1) appointee of the Comptroller shall be designated to serve for two (2) years; and two (2) appointees each of the Mayor and Council and one (1) appointee of the Comptroller shall be designated to serve for one (1) year. The Chairman of the Committee shall be appointed by the Committee, from its membership, on an annual basis.

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- B. Criteria for review of application. The Committee shall review and evaluate the applications submitted in accordance with the following criteria: service provided to the public by the applicant, enhancement of the financial and social welfare of the recipients of aid from the applicant and total funding from other sources, both private and public, provided to the applicant. However, no applicant shall be considered eligible for a favorable recommendation unless such applicant organization is a not-for-profit corporation pursuant to Section 501(c)(3) of the Internal Revenue Code or a charitable organization registered with the New York Department of State in accordance with § 72 of the Executive Law. Each such organization must either be

headquartered within the City of Buffalo or be shown to provide its services to residents of the City of Buffalo and shall be open to the general public and must not discriminate, in service or membership, on the basis of race, creed, religion, national origin, age or gender. Each applicant shall also agree to an annual audit of funds received as a precondition to favorable recommendation.

- C. Recommendation. On or before April 1 of each year, the Committee shall transmit its recommendations, with or without comment, to the Mayor, the Commissioner of Administration and Finance and the Common Council.

- (3) Recommend to the Mayor and Common Council suitable practices and procedures for the cataloging, care and maintenance of all works of art belonging to the City of Buffalo.
 - (4) Make periodic reviews, at least annually, of all city capital improvement projects with the Mayor for the purpose of making recommendations to the city as to appropriations for works of art.
 - (5) Advise the Mayor and Common Council concerning the removal or relocation of any works of art presently owned by the City of Buffalo.
 - (6) Advise the Mayor and Common Council concerning the acceptance or declination of works of art offered to the City of Buffalo.
 - (7) Make application for and administer federal, state and other grants, loans or appropriations for the Commission's acquisition or maintenance of works of art.
 - (8) Assist the city in the formation of city ordinances and policies designed to promote, enhance and strengthen the arts in Buffalo.
- B. The Commission shall hold an annual public hearing. The purpose of the hearing shall be to receive comments on Commission activities. This hearing shall be held during the formulation of the Commission budget request for the upcoming fiscal year, between March 15 and May 1.
- C. The Commission shall endeavor to promote the artistic life of city neighborhoods. Particular attention should be paid to preserving and promoting the diversity of culture that exists in city neighborhoods.

§ 6-30. Arts and Cultural Funding Advisory Committee.

There is hereby created the Arts and Cultural Funding Advisory Committee, which shall provide funding recommendations for arts and cultural organizations to the Commission, which shall advise the Mayor and Council on annual city appropriations. Such organizations are defined as those involved in the presentation of visual, performing, literary and media arts or museums which are

dedicated to the preservation and exhibition of collections.

A. Membership. The Committee shall consist of seventeen (17) members: six (6) shall be appointed by the Mayor; seven (7) shall be appointed by the Common Council; three (3) shall be appointed by the Buffalo Arts Commission from its membership; and one (1) shall be appointed by the Comptroller. The terms of such members shall be three (3) years, except for the initial appointments, which shall be as follows: two (2) appointees each of the Mayor and Common Council and one (1) appointee of the Buffalo Arts Commission shall be designated to serve for two (2) years; and two (2) appointees each of the Mayor and Common Council and one (1) appointee of the Buffalo Arts Commission shall be designated to serve for one (1) year. The Chairman of the Committee shall be appointed by the Commission from membership of the Funding Advisory Committee on an annual basis. No appointees of the Mayor, Council or Comptroller will be members of the Buffalo Arts Commission.

B. Qualifications.

- (1) Appointments to the Committee shall, to the greatest extent practicable, be made in accordance with experience and qualifications in the following areas: the presentation and promotion of exhibitions, performances and other artistic programs; the administration and management of arts organizations; financial background, particularly in analysis or operation of nonprofit entities; or a demonstrated interest in the promotion and appreciation of the arts.
- (2) No city officer or employee shall serve on the Committee. Board members from cultural organizations may serve on the Committee, provided that such board members abstain from votes concerning proposed grants for such cultural organization. Employees of said organization may not serve on the Committee.

C. Applications. On or before February 1 of each year, applications for arts and cultural funding, on forms approved by the Commission and supplied by the City Department of Administration and Finance, shall be submitted to the office of the Executive Director of the Commission.

MISSION STATEMENT/DEFINITIONS/ELIGIBILITY/CRITERIA

Arts and Cultural Funding Advisory Committee

MISSION STATEMENT: To support the excellence, diversity and vitality of arts and culture in the City of Buffalo.

DEFINITION OF ARTS AND CULTURAL ORGANIZATION: A cultural or arts organization serves to enliven and enhance the aesthetic and educational climate of Buffalo by providing its residents and visitors with access to programs and displays of the performing, visual, literary, and media arts; and to exhibitions and collections that preserve and document our heritage.

ELIGIBILITY REQUIREMENTS:

- 1) 501 (c) (3) Corporation, pursuant to IRS code; provisional or permanent
- 2) Principal office within City of Buffalo
- 3) Recognized or established record as cultural or arts organization
- 4) Open to the public - does not discriminate in service or in membership on the basis of race, creed, religion, national origin, age or gender.
- 5) Complete application submitted on or before deadline date established by Funding Advisory Committee (February 1).
- 6) Ability to execute a contract with the City on or after beginning of City fiscal year (July 1).
- 7) Ability to attract support as demonstrated by funding from other public and private sources.

APPLICATION REVIEW CRITERIA:

- 1) Need and purpose of City funding: benefits to organization and to City of Buffalo if funded; impact on organization if not funded.
- 2) Managerial and fiscal competence as demonstrated by Board of Directors, professional staff capabilities, strength of volunteer programs and review of financial documentation.
- 3) Quality of programs and/or activities in City as demonstrated by unique service (impact of service on the community) evidence of distinctive contribution to its field, and overall excellence.
- 4) Programs/or services which benefit a significant segment of the City population.
- 5) Economic impact of the organization's programs and activities on the community, e.g. number and type of programs and exhibits, people served, number of people employed, economic benefit to City, area industry, and businesses.

- 6) Diversity of funding base including public and private support, whether monetary, in-kind, membership or other.
- 7) Definition of short and long term objectives and demonstrated ability to achieve those objectives.
- 8) Responsiveness to the Committee's comments, suggestions, and funding expectations.

INELIGIBLE APPLICANTS, ACTIVITIES, COSTS

- 1) Applicants not in compliance with the "Eligibility Requirements"
- 2) State and municipal agencies
- 3) Schools (public or private) or any degree-granting institution primarily devoted to education and requesting funds for services or programs unrelated to arts and culture.
- 4) Organizations requesting funds for the same programs and services from other City Departments or Agencies.
- 5) Projects, services or activities that are not open to the general public.
- 6) Organizations that have shown an inability to administer grants in the past; or have inappropriately administered funds without providing evidence of corrective changes since the substandard performance period.
- 7) Capital expenditures (eg. mortgage payments, property purchase building construction, renovation of facility, purchase of permanent equipment).*
- 8) Entertainment costs (eg. theatre parties, museum openings, receptions).

*This should not preclude organizations from making separate application for funding of capital improvements to the City where eligibility is determined by separate City Department or Agency.

CITY OF BUFFALO
GRANT-IN-AID

F.Y. 89-90 ARTS AND CULTURAL FUNDING APPLICATION

1. Six copies of this application must be submitted to the Department of Administration and Finance, 203 City Hall, Buffalo, New York 14202, before 4:30 P.M., February 1, 1989. Applications submitted after the February 1 deadline will not be considered for funding.
2. Provide with each of the three applications at least three separate envelopes or folders which include financial and program information as requested.
3. Type all information in a manner suitable for duplication. Limit your responses to the space provided. Do not use back of pages or attach pre-printed information.
4. Be sure to sign the certification.
5. Review "Eligibility Requirements and Application Review Criteria" and "Ineligible Applicants, Costs and Activities" (Attachment #1) carefully before completing the application.
6. If you need additional information, please contact David H. More, Executive Director, Buffalo Arts Commission at 851-5035.

I. GENERAL INFORMATION

a) Legal Name of Organization

b) Other Name (if used)

c) Address of Organization

(Street)

(State/Zip)

d) Director/Address

(Name/Title)

Phone Number _____

e) Name & Title of individual
responsible for preparation of this
application

II. FINANCIAL INFORMATION

a) Payee Name (if different from
Organization Name)

b) Financial Contact Person

(Name)

(Title)

Phone Number

c) Organization's Fiscal
Year

/_____
(Start Date) (End Date)

d) Federal Employee
ID number

e) Not-for-Profit Number
(IRS 501(c)(3))

f) Amount of Funding Request to
City of Buffalo FY 89-90

g) Overall operating budget for
F.Y. 89-90

\$ _____

h) Current City funding request
as a percentage of total
operating budget

% _____

i) Amount of County funding
approved in budget year
1989 \$ _____

j) Current County funding request
as a percentage of total operating
budget

% _____

III BACKGROUND CONCERNING FUNDING REQUEST

- a) Explain the need and purpose of funding request including the benefits that will result if funded, and impact on organization if not funded. Indicate if there are any priority considerations that should be taken into account as part of evaluating your request. [e.g.] special opportunities and/or needs. [Continue on one additional page, in proper sequence, if necessary.]

- b) In what fiscal year will these City funds be used?

_____/_____
Start Date End Date

- c) Did you receive 1988-89 City grant-in-aid funding?

_____ yes, _____ amount/ _____ no

- d) These 1988-89 City funds represent what percentage of your organization's total budget? % _____

- e) Did you receive 1988-89 City funds from other City departments, programs or agencies? _____ yes _____ no If yes, give amount and sources.

- f) Are you requesting 1989-90 City funds from other City departments, or agencies? _____ yes _____ no If yes, give amount and sources.

- h) Were any remaining City funds available at the close of your organizations last fiscal year? _____ yes _____ no.
If yes, give amount \$ _____

IV. PROGRAMS/SERVICES (Continue on two additional pages, in proper sequence, if necessary)

- a) How long has your organization been providing services/programs in the City of Buffalo?
- b) When was your organization established?
- c) When was your organization recognized by the IRS as a 501(c)(3) not-for-profit corporation?
- d) What is the primary purpose of your organization?
- e) What are the long and short term goals of your organization?
- f) Summarize the major accomplishments and activities of your organization during the last year.
- g) Indicate below the number of people who have attended exhibits, performances, etc., of your organization (within the last 12 month period).
- h) List the number and types of programs, exhibits and performances provided by your organization in the City of Buffalo.
- i) Explain any economic impact that your organization has on the community. (e.g. number and type of programs and exhibits, number of people employed, economic benefit to City, area industry and business).

- j) Briefly describe the people served by your organization: include groups, neighborhoods, areas of City served, age and income characteristics, etc.
- k) What programs or services does your organization provide to the African-American Hispanic, Native American, or other minority groups in the City of Buffalo, (e.g. who, when, where).
- l) What provisions, if any, does the applicant make for the hearing impaired, seeing impaired or physically impaired? Are services available at reduced costs and to whom?
- m) What is your total number of paid staff? (Refer to Form #1 attached and provide additional detailed information).
_____ full time _____ part time
- n) Does your organization have a volunteer program?
_____ yes _____ no
- If yes, describe briefly the type of services volunteers provide and approximate total number of hours devoted to each category of volunteer service.

- o) Explain briefly the types of in-kind services (if any) e.g., goods, materials, space, that are provided to your organization. Indicate a value for these services if possible. Do not include this value as part of your budget information on following budget sheets.

- p) Does your organization have a membership program?

_____ yes _____ number of members/ _____ no

If yes, what benefits do members derive from this program? Indicate the membership fee schedule. What percentage of your operating budget is generated from this source?

- q) Do you have a subscribers program?

_____ yes _____ number of subscribers/ _____ no

If yes, what benefits do subscribers derive from this program?
What percentage of your operating budget is generated from this source?

- r) Does your organization engage in private fund-raising for operating and/or capital needs?

If yes, briefly describe the program and give amount of money raised in last fiscal year. What percentage of your operating budget is generated from this source?

- s) Does your organization have an endowment? If yes, state size and purpose for which endowment funds are used. What percentage of your operating budget is derived from income from this source?

- t) Does your organization have an established banking relationship. If so, briefly describe nature of relationship (e.g. checking, operating, payroll, line of credit, investment account).

V. SUPPLEMENTARY APPLICATION INFORMATION

Provide three separate folders which contain the most current information as noted below. Indicate with an X in the space provided before each document if the item is enclosed. These materials will not be returned.

_____ Annual Financial Statements prepared by an independent certified public acct. for most recent completed fiscal year (audited or unaudited).

_____ Interim Annual Statement of Income and Expenses for current year (most current month)

_____ Federal Tax Return (Form 990) with all itemizations and breakdowns

_____ Listing of Officers and Board of Directors

_____ Brochures, news articles, publicity materials

_____ Annual Report

_____ Not-For-Profit Documentation:

Long-Form Report G750-497 (formerly BSW 497) from Office of Charities Registration and/or 501(c)(3) of the US Revenue Code and/or NYS Not-for-Profit Corporation (under 216 of the Education Law) and/or NYS Charities Registration (Article 7-A-Executive Law)

THIS CONTRACT made as of the 1st day of July, 1989, by and between the CITY OF BUFFALO, a municipal corporation of the State of New York, hereinafter referred to as the CITY, party of the first part, and _____, having its office and place of business at, _____ in the City of Buffalo, New York, hereinafter referred to as the ORGANIZATION, party of the second part.

W I T N E S S E T H :

WHEREAS, The Organization has agreed to furnish services for the benefit of the people of the CITY OF BUFFALO: and

WHEREAS, The CITY OF BUFFALO, pursuant to the authority granted to it by appropriate Resolution has appropriated the sum of

to the Organization for the purpose of enabling it to carry on and provide such services within the City for the fiscal year July 1989 to June 1990.

NOW, THEREFORE, IT IS MUTUALLY AGREED BY AND BETWEEN THE PARTIES:

1. The Organization agrees to carry on and provide the following services for the benefit of the City of Buffalo for the fiscal year 1989-90. See Exhibit A.

The use of City funds shall be consistent with the purposes set forth in Exhibit A.

2. In consideration for such services the City agrees to pay to the Organization, subject to the terms and conditions enumerated herein the total sum of DOLLARS () in quarterly installments unless otherwise agreed upon between the Organization and the Comptroller of the City of Buffalo.

3. This Contract shall be deemed executory only to the extent of monies available to the City for the performance of the terms hereof and appropriated hereto to the CITY OF BUFFALO and no liability on account thereof shall be incurred by the CITY beyond such monies.

4. The Organization agrees to allow the Comptroller to audit its books and records when the City deems it necessary, or upon the request of the Common Council. Expenditures of City funds must be separately accounted for and proven to be expended to promote its local purpose consistent with Exhibit A attached. The Organization agrees to submit to the Comptroller a detailed accounting of expenditures made with the grant money received under this Contract, within 30 days of the close of the City's current fiscal year. The Organization further agrees to submit to the Comptroller any audit of the accounts of the Organization, not withstanding the source of said audit, within 30 days of its receipt by the Organization.

5. The Organization agrees to refund to the City any unused amount of monies paid to it hereunder; that is, any amount of said monies unencumbered by any current operating expenses, it being understood that in the event the unencumbered revenue of the Organization exceeds its expenses for the Organization's fiscal year, the Organization shall refund to the City within

9. Neither this Contract nor any rights or obligations hereunder may be assigned by the Organization, without the express written consent of the City of Buffalo.

10. The Organization agrees to acknowledge in any and all organizational material the fact that the Organization receives financial support from the taxpayers of the City of Buffalo.

11. This written Agreement contains all the terms and conditions agreed upon by the parties hereto, and no other agreement, oral or otherwise, regarding the subject matter of this Agreement shall be deemed to exist or to bind any of the parties hereto, or to vary any of the terms contained herein.

This Agreement may be modified from time to time by the parties in writing in a manner not materially affecting its substance nor increasing the Compensation and in accordance with the Charter of the City of Buffalo. It may not be altered, modified, or rescinded orally.

12. If this Agreement contains any unlawful provisions not an essential part of the general structure of this Agreement and which shall appear not to have been a controlling or very material inducement to the making thereof, the same shall be deemed to be of no effect and shall, upon the application of either party, be stricken from the Agreement without affecting the binding force of the Agreement as it shall remain after omitting such provision.

13. All Exhibits annexed to this Agreement shall be deemed a part of this Agreement.

STATE OF NEW YORK)
COUNTY OF ERIE) SS:
CITY OF BUFFALO)

On this _____ day of _____, 19____,
before me personally came _____,
to be known, who, being by me duly sworn, did depose and say:
That he resides in _____; that he is
the _____ of the City of Buffalo,
New York, and as such is the head of an Executive Department of
the City of Buffalo, the municipal corporation described in and
which executed the above instrument, and that he signed his name
thereto, for an on behalf of said City, pursuant to Section Four
Hundred (400) of the Charter of the City of Buffalo.

GRADFR-H
GRADFC4H

9(c)

Corporation of the City of Hamilton

Memorandum

TO: Mr. K. Beattie
Grants Co-Ordinator

YOUR FILE:

FROM: C. J. Coutts, Secretary
Arts Advisory Sub-Committee

OUR FILE:
PHONE: 546-3994

SUBJECT: CHANGES TO THE CITY'S GENERAL GRANT
POLICY AND GRANT APPLICATION

DATE: 1990 February 26

As you are aware, City Council at its meeting held 1989 October 10 adopted the Policy for the Arts. Further to this recommendation, City Council at its meeting held 1989 November 14 amended the existing Grant Application and Policy to allow the Arts Advisory Sub-Committee to make comments on all art and cultural grant applications.

The Arts Advisory Sub-Committee at its meeting held 1990 February 16 has subsequently reviewed the City's General Grant Policy and Grant Application and is suggesting that the attached changes (Exhibit A and B) be made to the aforementioned.

Before these recommendations are forwarded to the Parks and Recreation Committee, it would be appreciated if you could comment on the attached.

Your assistance in this matter is greatly appreciated



CC/mec

Attached

EXHIBIT A

Changes to City's General Grant Policy

Page 4

Under 3 - General Criteria for the Consideration of Grants that the following be added as item 8:

"8. Individuals and/or private organizations under the auspices of an established non-profit arts organization.

Under "Consideration Will Not Be Given To", item 2 be changed to read as follows:

"2. Requests for grants to an individual, or to an individual group that is already under the control of a parent organization (in this case the parent organization should apply for the grant, i.e. an association as opposed to a team)."

EXHIBIT B

Changes to City's General Grant Application

- a) Page 1 fourth paragraph "In the event that more space ... attach to the application" be in bold lettering.
- b) Add "Arts organizations' applications will be reviewed initially by the Arts Advisory Sub-Committee" at the bottom of the page.
- c) Page 3 #4 - to be reworded as follows:

"If yes, please indicate number of volunteers and number of volunteer hours of work contributed annually" and type of involvement.
- d) #6 - Add in brackets beside (b) and (c) "(which group; explain in detail)" and delete the words "Describe briefly".
- e) #7 - deleted.
- f) Page 4 #10- before the Note, add the following sentence: "If no, please advise why other sources of funding have not been explored".
- g) #11 - question listed should be part (a) and add part (b) as follows:

"(b) If your organization is experiencing a financial deficit situation, please explain and detail your plans for addressing the deficit.
- h) Page 5 #12 Add the following "If applicable, please detail your organization's admission fees, membership fees, rental charges and audience statistics".
- i) Page 6 Delete #16 and insert the following in lieu thereof:
"What are your organization's plans for becoming more financially self-sufficient?" If you do not foresee an increase in financial self-sufficiency, what are your organization's goals for the future?"
- j) #17 should become a requirement of the grant and not a request.

k)

#18 Change wording to read as follows:

"List the duly elected Executive Officers and all members of the Board of Directors (minimum of five) of your organization".

List last date of Annual General Meeting

Question #18 should be moved to page one of general grant application under Section A.

CAYONHBLAOST
CSIPIA.

K.E. AVERY
CITY CLERK

J.J. SCHATZ
DEPUTY CITY CLERK



THE CORPORATION OF THE CITY OF HAMILTON
OFFICE OF THE CITY CLERK

CITY HALL
HAMILTON, ONTARIO
L8N 3T4

TEL: 546-2700
FAX: 546-2095

URBAN/MUNICIPAL

1990 April 27

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE

Friday, 1990 May 04
12:00 o'clock noon
Room 219, City Hall

L. Dale

Lynn Dale, Secretary
Arts Advisory Sub-Committee

A G E N D A:

1. Grants Review Process - Tabled from the 1990 April 20 meeting
2. Sub-Committee's Reports
 - (a) Facilities Sub-Committee
 - (b) Relationships Sub-Committee
3. Facilities for Arts Organizations
4. Other Business
5. Adjournment.

FOR INFORMATION

1

REPORT TO: Chairman & Members
Arts Advisory Sub-Committee

FROM: C. York, Arts Co-Ordinator

DATE: 1990 January 25

COMM FILE:

DEPT FILE:

SUBJECT: POLICY FOR THE ARTS - STATUS OF FUNDING OBJECTIVES

BACKGROUND:

Policy Objectives 12 and 13 have been addressed in part by the Arts Advisory Sub-Committee.

The Sub-Committee's review of 1990 applications also addressed Objective 15, as reflected in its recommendations to the Grants Review Group.

However, since the policy was approved by City Council on 1989 October 10, no formal individual funding recommendations have been forwarded to the appropriate governing bodies.

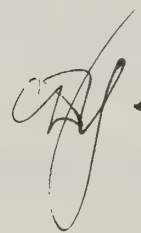
I would suggest that the Arts Advisory Sub-Committee now begin to deal with each policy objective in the "Funding" section and formulate specific recommendations which can be forwarded, in the same manner as the Facilities Sub-Committee has recently been operating.

An excellent starting point would be a review of the City's current grants policy. Many Funding objective strategies specifically apply to the grants system.

Two additional important issues for discussion are:

1. Funding options for arts organizations;
2. Professional development opportunities for arts organizations who would benefit from expertise and training in financial matters, etc.

Attached



Objective #12

FUNDING
(a) To encourage the equitable distribution of available grant monies;
(b) To encourage the development of responsible accounting among arts grant applicants and recipients.

POLICY DIRECTION:

To redefine financial support to arts organizations and arts facilities; specifically to address the differences between programming grants and facility operating grants.

Rationale - Appropriate funding levels are easier to determine when percentages and per capita spending can be compared with other municipalities on a "like" to "like" basis.

STRATEGIES:

That budget recommendations be categorized as:

- | | |
|--|-------------|
| a) Grants to City owned/operated facilities: | } NO ACTION |
| b) Grants to community arts organizations. | |

That applicants for arts grants meet basic qualifying criteria:

- | | | |
|--|---|--|
| See
Grants
Policy &
Application
Form | { | a) Be an incorporated non-profit organization with a community-based Board of Directors; <i>Change recommended on application form</i> |
| | | b) Be in business for more than one year; <i>in place</i> |
| | | c) Be prepared to submit a financial statement for the previous operating year, and be prepared to submit an audited statement at their fiscal year end if approved for a grant in excess of five thousand dollars; <i>Page 7, application form.</i> |
| | | d) Be prepared to offer some aspect of their service free to the community. <i>Page 6, application form</i> |

01/03/90

Objective #13

FUNDING

To encourage a Partnership between the arts community and the City of Hamilton in the evaluation of arts grants.

POLICY DIRECTION:

To establish a mechanism for peer consultation concerning arts grant applications during the review and recommendation procedure.

Rationale - Current arts grant applications are reviewed and recommended by the Chief Administrative Officer, the Treasurer, and the Director of Culture and Recreation. There does not exist an opportunity for peer assessment in arts grant applications.

STRATEGIES:

That a non-partisan representative(s) with knowledge of and experience in the arts, attend the review and recommendation process, currently presided over by the Chief Administrative Officer, the Treasurer, and the Director of Culture and Recreation, in an advisory capacity. This representative(s) would be recommended by the Arts Advisory Sub-Committee.

That the representative(s) be prepared to contribute expertise on the integrity of the application, on the community's perception of the organization or project, and on the quality of the applicant's past achievements.

→ Arts Advisory Sub-committee now performs a review function. Comments in the form of a report are forwarded to the Grants Review Group.

A formal process for future reviews has not yet been designed, but is currently under discussion.

01/03/90

Objective #14

FUNDING
To encourage and facilitate annual financial planning in arts organizations.

NO ACTION

POLICY DIRECTION:

To restructure the annual time frame for arts grant applications and reviews.

Rationale - The current approval mechanism involves a considerable length of time for submission deadline to notice of grant approval or denial. Applicants making submissions in October are not advised of Council's decision until April of the following year. As with any business, arts organizations must plan in advance for programming, staffing, facility rentals, etc. Deficits are incurred when the organization must move ahead with programming while anticipating incoming funds which may, in fact, not be forthcoming, or reduced in amounts originally applied for.

STRATEGIES:

Option 1

That a three month time span, from submission of application to ratification be adopted, which is similar to most provincial and federal guidelines.

OR

Option 2

That two funding periods a year may assist some organizations who need to put additional research or financial backing in place before coming to Council for their annual grant.

Therefore:

October applications to be processed in January. February applications to be processed in May.

Objective #15

FUNDING
To ensure that arts grants increases reflect the annual rate of inflation.

POLICY DIRECTION:

To establish arts grants procedure which would reflect increases based on the annual rate of inflation.

Rationale - Arts organizations are subject to the effects of inflation. Many organizations have had to limit services and quality because financial support has not kept pace with the cost of living.

STRATEGY:

That established cornerstone organizations should receive increased funding each year correlated to the previous year's inflation rate.

Support for this objective is reflected in the report forwarded to the Grants Review Group.

01/03/90

Objective #16

FUNDING
To encourage accountable management of funds and delivery of service by arts organizations.

No ACTION

POLICY DIRECTION:

To establish a process by which the most effective use of arts grants' monies could be analyzed and implemented.

Rationale - Some organizations and/or services may have become redundant. Others may not be delivering community accessible programmes. Herein exists an opportunity for redirecting current funds.

STRATEGIES:

That any arts organization currently receiving funding through the City's grant process be open to a review of its delivery of service and business techniques over a period of two years.

That after such a review, if the organization being examined does not demonstrate that grant funds received are being used as promised by the organization, its current funding level will be frozen. If the situation does not show improvement, funding levels will be reduced by fifty per cent each year thereafter. (Sunset Clause)

Objective #17

FUNDING

To provide an opportunity for individuals and/or private organizations to apply for arts grants/funding.

POLICY DIRECTION:

To establish a process with appropriate checks and balances which will allow individuals or private organizations to apply for financial assistance.

Rationale - There does not currently exist any means by which arts grants/funding may be made available to individuals and/or private organizations as a formal part of the City's grant policy.

STRATEGY:

That individuals and/or private organizations be allowed to apply for arts grants under the auspices of an established non-profit arts organization. This approach would offer the City the necessary substantiations for decision-making through the non-profit organizations's Board of Directors and official audit.

Recommendation has been approved by Arts Advisory Sub-committee for a change in the Grants Policy's "General Criteria" to be added as Item 8.

Objective #18

FUNDING

To encourage a measure of self-reliance and entrepreneurship in the operation of all arts organizations.

POLICY DIRECTION:

To establish an arts grants procedure which would require applicants to demonstrate that their organizations' financial operations are not based solely on funding from the City.

Rationale - The City should be able to directly request proof of secured funding from other sources as part of the conditions for grant approval. The City cannot realistically be expected to underwrite total operating budgets or project budgets.

STRATEGIES:

{ That applicants for arts grants/funding be limited to requesting up to a maximum of 33 1/3% of their total operating budget or project budget.

That a requirement of the application process be demonstration of secured or promised funding for the balance of the applicant's operating or project budget.

→ See General Grants Policy, page 5, "Processing of Grant Applications" section (e): maximum 25% of total operating budget.

→ Recommendation by Arts Advisory Sub-committee for change to Grants application, page 4, item #10.

01/03/90

Objective #19

FUNDING
To establish a base of City support funding for arts programming.

NO ACTION

POLICY DIRECTION:

To recommend that an annual commitment to the arts industry and ongoing service to programme development for all Hamiltonians be established by the City.

Rationale - City financial support has not grown with overall City development. More arts service is necessary to enhance the community quality of life, as well as contribute to the recreational, tourist and artistic demands of one of Canada's major urban centres. We have fallen behind because there is no long term planning or financial commitment. It is recognized that City supported services are fully accessible to all residents, both those of the City and the Region. Also recognized is the fact that the population growth of the City is relatively stable, while that of the Region continues to grow.

STRATEGIES:

That a two-tier assessment be instituted, based on City taxes, and to a lesser extent on those of the Region, specifically for arts programming and development.

That this formula and a percentage can best be established by the City's Finance Department in co-operation with the Regional Municipality of Hamilton/Wentworth. If this assessment were made within the property tax structure there would be a source of permanent funds similar to that used for other services such as roads, sewers, policing, etc.

Objective #20

FUNDING
To establish a source of City funding for emerging arts organizations and innovative arts programming.

No ACTION

POLICY DIRECTION:

To recommend that the City establish a commitment of funding for new organizations and programmes.

Rationale - The existing allotment of grants monies often does not meet the City's present arts service needs. New growth in the arts community is necessary.

STRATEGY:

That within the City's base funding for the arts a portion of 10% (ten percent) be set aside to deal with new arts requirements such as one-time events, emerging organizations, and discretionary needs which may arise between grant application periods.

01/03/90

Corporation of the City of Hamilton
Memorandum

TO: Mr. K. Beattie
Grants Co-Ordinator

YOUR FILE:

FROM: C. J. Coutts, Secretary
Arts Advisory Sub-Committee

OUR FILE:
PHONE: 546-3994

SUBJECT: CHANGES TO THE CITY'S GENERAL GRANT
POLICY AND GRANT APPLICATION

DATE: 1990 February 26

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CC/mec

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(a) To encourage the equitable distribution of available grant monies;
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That budget recommendations be categorized as:

- a) Grants to City owned/operated facilities;
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- a) Be an incorporated non-profit organization with a community-based Board of Directors; *Change recommended on application form*
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Grants
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01/03/90

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01/03/90

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01/03/90

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01/03/90

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01/03/90

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FUNDING
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01/03/90

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To establish a base of City support funding for arts programming.

No ACTION

POLICY DIRECTION:

To recommend that an annual commitment to the arts industry and ongoing service to programme development for all Hamiltonians be established by the City.

Rationale - City financial support has not grown with overall City development. More arts service is necessary to enhance the community quality of life, as well as contribute to the recreational, tourist and artistic demands of one of Canada's major urban centres. We have fallen behind because there is no long term planning or financial commitment. It is recognized that City supported services are fully accessible to all residents, both those of the City and the Region. Also recognized is the fact that the population growth of the City is relatively stable, while that of the Region continues to grow.

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01/03/90

Objective #20

FUNDING
To establish a source of City funding for emerging arts organizations and innovative arts programming.

No ACTION

POLICY DIRECTION:

To recommend that the City establish a commitment of funding for new organizations and programmes.

Rationale - The existing allotment of grants monies often does not meet the City's present arts service needs. New growth in the arts community is necessary.

STRATEGY:

That within the City's base funding for the arts a portion of 10% (ten percent) be set aside to deal with new arts requirements such as one-time events, emerging organizations, and discretionary needs which may arise between grant application periods.

01/03/90

I N F O R M A T I O N

R E P O R T

To: Mr. Chuck Renaud, Chairman, Arts Advisory Sub-committee
Members, Arts Advisory Sub-committee

From: C. York, Arts Co-ordinator

Subject: Criteria for assessing arts grants applications

Date: March 20, 1990

On March 15, 1990 I attended a meeting in Buffalo, N.Y. with Mr. David More, Executive Director of that city's Arts Commission.

He provided information which could be of some value in the sub-committee's work to produce guidelines for arts grants review. Attached are documents which the sub-committee may wish to study.

Two points which I would like to draw to your attention are the following:

1. All arts grants applicants are required to appear before the Buffalo Arts Commission with a brief presentation.
2. Buffalo itself provides us with an interesting basis for comparing arts support issues. The current population is approximately 280,000. The region, Erie County, has a population of about one million people. Historically, Buffalo's economic base depended on the Bethlehem Steel Company. With that industry's difficulties, the city experienced high unemployment and an urgent need to re-build with a more diversified economic base. Buffalo's character has been largely shaped by its blue-collar workforce and strong ethnic component (Polish and Italian). The City's Economic Development Department decided in the '70's to enlist the aid of the arts community in its efforts to re-create Buffalo's character and vitality.

CA1.

Reference material:

1. Buffalo Arts Commission Charter
2. Arts and Cultural Funding Advisory Committee
- Mission Statement/Definitions/Eligibility/Criteria
3. Funding Application
4. Cultural contract form (City of Buffalo/Arts Groups)



(716) ~~855~~-5027

851 -

DAVID H. MORE

EXECUTIVE DIRECTOR, BUFFALO ARTS COMMISSION

DEPARTMENT OF COMMUNITY DEVELOPMENT
CITY OF BUFFALO

920 CITY HALL

BUFFALO, N. Y. 14202



March 1990

Common Council shall hold a public hearing thereon, upon due notice, and may comment upon said budget.

§ 6-23. Financial report.

Each city development agency shall file with the City Clerk an annual credited financial report within four (4) months of the end of said agency's fiscal year.

§ 6-24. Ethics provisions.

Every officer and employee of a city development agency shall be subject to the provisions of a Code of Ethics which is comparable to the city's Code of Ethics, Chapter 12 of this Code.

ARTICLE V

[Derived from Art. XIV of Ch. VIII of the Charter and Ordinances, 1974]

§ 6-25. Establishment.

There is hereby created the Buffalo Arts Commission.

§ 6-26. Composition; terms; Chairman; vacancies.

- A. The Commission shall consist of fifteen (15) members: ten (10) shall be appointed by the Mayor; and five (5) shall be appointed by the President of the Council. Each member shall be appointed for a term concurrent with the term of the appointing power and shall serve at the pleasure of the appointing power. The Mayor shall designate the Chairman of such Commission from among its members and may at any time change said designation. Nothing contained in this subsection shall limit the power of the Mayor or President of the Council to remove a member.
- B. When making appointments to the Commission, special consideration should be given persons representative of the full spectrum of concern for the arts and cultural affairs of the community. Appointments should reflect both individuals able to bring the resources of their respective institution to bear on the work of the Commission and artists actively engaged in the practice of

their craft. To the extent practical, persons selected should be persons with experience in one (1) or more of the following areas: the visual, literary, musical and performing arts; architecture; landscape architecture; parks and recreation; urban planning; and the administration of cultural organizations, institutions and physical facilities.

- C. If a vacancy occurs on the Commission for any reason, a successor member may be appointed in the same manner as the initial appointment that resulted in the vacancy.

§ 6-27. Meetings; quorum.

- A. The Commission shall hold regular meetings at least six (6) times per year and more often as the Commission may determine. Special meetings shall be at the call of the Chairman on forty-eight (48) hours' notice.
- B. A majority of the Commission shall constitute a quorum for the transaction of business. The powers of the Commission shall be vested in and exercised by a majority of the members of the Commission then in office.

§ 6-28. Panel of professional consultants.

The Commission may from time to time establish or use a panel of professional consultants to provide assistance or advice concerning technical matters within the scope of the Commission's duties. Panels may be ad hoc; and the Commission may create, eliminate or modify such panel.

§ 6-29. Powers and duties.

- A. The Buffalo Arts Commission shall have the power and it shall be its duty to:
 - (1) Annually submit to the Mayor and Common Council the Commission's plan for the expenditure of funds commissioning new works of art in the City of Buffalo.
 - (2) Advise the Mayor and Common Council concerning works of art to be acquired by the city, whether by purchase, gift or otherwise, together with their proposed location.

which shall forward the same to the Committee for its agenda.

- D. Review of applications; criteria. The Committee shall review and evaluate such applications in accordance with the following criteria: the organization's service provided to the public, enhancement of the cultural life of the community or contribution to a particular field or artistic discipline. However, no art or cultural or organization shall be eligible for a favorable recommendation from the Committee unless such organization is a not-for-profit corporation pursuant to Section 501(c)(3) of the Internal Revenue Code or an organization chartered by the New York State Board of Regents pursuant to § 216 of the Education Law or a charitable organization registered with the Department of State in accordance with § 172 of the Executive Law. Each such organization must be headquartered in the city, be open to the general public and must not discriminate in service or offering membership on the basis of race, creed, religion, national origin, age or gender.
- E. Recommendations. On or before April 1 of each year, the Funding Advisory Committee shall transmit to the Commission its recommendations for funding of arts and cultural organizations. The Commission shall then submit those recommendations, with or without comment, to the Mayor, the Commissioner of Administration and Finance and the Common Council.

§ 6-31. Definitions.

As used herein, the expression "works of art" shall comprise paintings, murals, stained glass, mosaics, bas reliefs or other sculptures, monuments, fountains, buildings, arches or other structures of permanent or temporary character intended for ornament or commemoration. While it is explicitly recognized that the principal concern of the Buffalo Arts Commission shall be the visual character of the city, the definition of "art" as used herein is not intended to exclude other visual and performing art forms, especially as they may relate and contribute to the revitalization and future development of the City of Buffalo.

§ 6-32. Compensation.

All members of the Buffalo Arts Commission and all persons appointed to any panel of professional consultants shall serve without compensation, but actual expenses within the amount appropriated therefor shall be paid with the approval of the Mayor.

§ 6-33. Appropriations.

All expenses and disbursements made or directed to be made by the Commission shall be governed by the appropriation, if any, allotted thereto in the budget as originally adopted or increased from time to time pursuant to the procedure provided by the Buffalo City Charter.

§ 6-34. Executive Director.

An Executive Director shall be appointed by the Mayor and be chosen from recommendations provided by the Commission. The Director shall be the chief executive officer of the Commission and be responsible for the daily management of the affairs of such office and its employees. The Director shall report to the Chairman of the Commission and at all times be accountable to its members. It shall be his duty to administer and carry out the duties and powers of the Buffalo Arts Commission.

ARTICLE VI

Citizens' Funding Review Committee [Derived from Art. XV of Ch. VIII of the Charter and Ordinances, 1974]

§ 6-35. Establishment; purpose.

There is hereby created the Citizens' Funding Review Committee, which shall provide funding recommendations for all groups not falling within those groups defined under Article V of this chapter. The Citizens' Funding Review Committee shall advise the Mayor and Common Council on annual city appropriations.

§ 6-36. Appointment; terms.

The Committee shall consist of thirteen (13) members: five (5) shall be appointed by the Mayor; six (6) shall be appointed by the Common Council; and two (2) shall be appointed by the Comptroller. The terms of such members shall be three (3) years, except for the initial appointments, which shall be as follows: two (2) appointees each of the Mayor and Council and one (1) appointee of the Comptroller shall be designated to serve for two (2) years; and two (2) appointees each of the Mayor and Council and one (1) appointee of the Comptroller shall be designated to serve for one (1) year. The Chairman of the Committee shall be appointed by the Committee, from its membership, on an annual basis.

§ 6-37. Qualifications.

Appointments to the Committee shall, to the greatest extent possible, be made in accordance with experience and qualifications in areas of public funding, public finance and knowledge of and experience in dealing with community service organizations.

§ 6-38. Applications for funding.

- A. Application. On or before February 1 of each year, applications for funding, on forms approved by and supplied by the Department of Administration and Finance, shall be submitted to the office of the City Clerk, who shall forward them to the Chairman of the Committee, who shall place them on the agenda of the Committee.
- B. Criteria for review of application. The Committee shall review and evaluate the applications submitted in accordance with the following criteria: service provided to the public by the applicant, enhancement of the financial and social welfare of the recipients of aid from the applicant and total funding from other sources, both private and public, provided to the applicant. However, no applicant shall be considered eligible for a favorable recommendation unless such applicant organization is a not-for-profit corporation pursuant to Section 501(c)(3) of the Internal Revenue Code or a charitable organization registered with the New York Department of State in accordance with § 72 of the Executive Law. Each such organization must either be

headquartered within the City of Buffalo or shown to provide its services to residents of the City of Buffalo and shall be open to the general public and must not discriminate, in service membership, on the basis of race, creed, religion, national origin, age or gender. Each applicant shall also agree to an annual audit of funds received as a precondition to favorable recommendation.

- C. Recommendation. On or before April 1 of each year, the Committee shall transmit its recommendations, with or without comment, to the Mayor, the Commissioner of Administration and Finance and the Common Council.

§ 6-36. Appointment; terms.

The Committee shall consist of thirteen (13) members: five (5) shall be appointed by the Mayor; six (6) shall be appointed by the Common Council; and two (2) shall be appointed by the Comptroller. The terms of such members shall be three (3) years, except for the initial appointments, which shall be as follows: two (2) appointees each of the Mayor and Council and one (1) appointee of the Comptroller shall be designated to serve for two (2) years; and two (2) appointees each of the Mayor and Council and one (1) appointee of the Comptroller shall be designated to serve for one (1) year. The Chairman of the Committee shall be appointed by the Committee, from its membership, on an annual basis.

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Appointments to the Committee shall, to the greatest extent possible, be made in accordance with experience and qualifications in areas of public funding, public finance and knowledge of and experience in dealing with community service organizations.

§ 6-38. Applications for funding.

- A. Application. On or before February 1 of each year, applications for funding, on forms approved by and supplied by the Department of Administration and Finance, shall be submitted to the office of the City Clerk, who shall forward them to the Chairman of the Committee, who shall place them on the agenda of the Committee.
- B. Criteria for review of application. The Committee shall review and evaluate the applications submitted in accordance with the following criteria: service provided to the public by the applicant, enhancement of the financial and social welfare of the recipients of aid from the applicant and total funding from other sources, both private and public, provided to the applicant. However, no applicant shall be considered eligible for a favorable recommendation unless such applicant organization is a not-for-profit corporation pursuant to Section 501(c)(3) of the Internal Revenue Code or a charitable organization registered with the New York Department of State in accordance with § 72 of the Executive Law. Each such organization must either be

headquartered within the City of Buffalo or shown to provide its services to residents of the City of Buffalo and shall be open to the general public and must not discriminate, in service membership, on the basis of race, creed, religion, national origin, age or gender. Each applicant shall also agree to an annual audit of funds received as a precondition to favorable recommendation.

- C. Recommendation. On or before April 1 of each year, the Committee shall transmit its recommendations, with or without comment, to the Mayor, the Commissioner of Administration and Finance and the Common Council.

- (3) Recommend to the Mayor and Common Council suitable practices and procedures for the cataloging, care and maintenance of all works of art belonging to the City of Buffalo.
- (4) Make periodic reviews, at least annually, of all city capital improvement projects with the Mayor for the purpose of making recommendations to the city as to appropriations for works of art.
- (5) Advise the Mayor and Common Council concerning the removal or relocation of any works of art presently owned by the City of Buffalo.
- (6) Advise the Mayor and Common Council concerning the acceptance or declination of works of art offered to the City of Buffalo.
- (7) Make application for and administer federal, state and other grants, loans or appropriations for the Commission's acquisition or maintenance of works of art.
- (8) Assist the city in the formation of city ordinances and policies designed to promote, enhance and strengthen the arts in Buffalo.

B. The Commission shall hold an annual public hearing. The purpose of the hearing shall be to receive comments on Commission activities. This hearing shall be held during the formulation of the Commission budget request for the upcoming fiscal year, between March 15 and May 1.

C. The Commission shall endeavor to promote the artistic life of city neighborhoods. Particular attention should be paid to preserving and promoting the diversity of culture that exists in city neighborhoods.

§ 6-30. Arts and Cultural Funding Advisory Committee.

There is hereby created the Arts and Cultural Funding Advisory Committee, which shall provide funding recommendations for arts and cultural organizations to the Commission, which shall advise the Mayor and Council on annual city appropriations. Such organizations are defined as those involved in the presentation of visual, performing, literary and media arts or museums which are

dedicated to the preservation and exhibition of collections.

A. Membership. The Committee shall consist of seventeen (17) members: six (6) shall be appointed by the Mayor; seven (7) shall be appointed by the Common Council; three (3) shall be appointed by the Buffalo Arts Commission from its membership; and one (1) shall be appointed by the Comptroller. The terms of such members shall be three (3) years, except for the initial appointments, which shall be as follows: two (2) appointees each of the Mayor and Common Council and one (1) appointee of the Buffalo Arts Commission shall be designated to serve for two (2) years; and two (2) appointees each of the Mayor and Common Council and one (1) appointee of the Buffalo Arts Commission shall be designated to serve for one (1) year. The Chairman of the Committee shall be appointed by the Commission from membership of the Funding Advisory Committee on an annual basis. No appointees of the Mayor, Council or Comptroller will be members of the Buffalo Arts Commission.

B. Qualifications.

(1) Appointments to the Committee shall, to the greatest extent practicable, be made in accordance with experience and qualifications in the following areas: the presentation and promotion of exhibitions, performances and other artistic programs; the administration and management of arts organizations; financial background, particularly in analysis or operation of nonprofit entities; or a demonstrated interest in the promotion and appreciation of the arts.

(2) No city officer or employee shall serve on the Committee. Board members from cultural organizations may serve on the Committee, provided that such board members abstain from votes concerning proposed grants for such cultural organization. Employees of said organization may not serve on the Committee.

C. Applications. On or before February 1 of each year, applications for arts and cultural funding, on forms approved by the Commission and supplied by the City Department of Administration and Finance, shall be submitted to the office of the Executive Director of the Commission.

MISSION STATEMENT/DEFINITIONS/ELIGIBILITY/CRITERIA

Arts and Cultural Funding Advisory Committee

MISSION STATEMENT: To support the excellence, diversity and vitality of arts and culture in the City of Buffalo.

DEFINITION OF ARTS AND CULTURAL ORGANIZATION: A cultural or arts organization serves to enliven and enhance the aesthetic and educational climate of Buffalo by providing its residents and visitors with access to programs and displays of the performing, visual, literary, and media arts; and to exhibitions and collections that preserve and document our heritage.

ELIGIBILITY REQUIREMENTS:

- 1) 501 (c) (3) Corporation, pursuant to IRS code; provisional or permanent
- 2) Principal office within City of Buffalo
- 3) Recognized or established record as cultural or arts organization
- 4) Open to the public - does not discriminate in service or in membership on the basis of race, creed, religion, national origin, age or gender.
- 5) Complete application submitted on or before deadline date established by Funding Advisory Committee (February 1).
- 6) Ability to execute a contract with the City on or after beginning of City fiscal year (July 1).
- 7) Ability to attract support as demonstrated by funding from other public and private sources.

APPLICATION REVIEW CRITERIA:

- 1) Need and purpose of City funding: benefits to organization and to City of Buffalo if funded; impact on organization if not funded.
- 2) Managerial and fiscal competence as demonstrated by Board of Directors, professional staff capabilities, strength of volunteer programs and review of financial documentation.
- 3) Quality of programs and/or activities in City as demonstrated by unique service (impact of service on the community) evidence of distinctive contribution to its field, and overall excellence.
- 4) Programs/or services which benefit a significant segment of the City population.
- 5) Economic impact of the organization's programs and activities on the community, e.g. number and type of programs and exhibits, people served, number of people employed, economic benefit to industry and businesses.

- 6) Diversity of funding base including public and private support, whether monetary, in-kind, membership or other.
- 7) Definition of short and long term objectives and demonstrated ability to achieve those objectives.
- 8) Responsiveness to the Committee's comments, suggestions, and funding expectations.

INELIGIBLE APPLICANTS, ACTIVITIES, COSTS

- 1) Applicants not in compliance with the "Eligibility Requirements"
- 2) State and municipal agencies
- 3) Schools (public or private) or any degree-granting institution primarily devoted to education and requesting funds for services or programs unrelated to arts and culture.
- 4) Organizations requesting funds for the same programs and services from other City Departments or Agencies.
- 5) Projects, services or activities that are not open to the general public.
- 6) Organizations that have shown an inability to administer grants in the past; or have inappropriately administered funds without providing evidence of corrective changes since the substandard performance period.
- 7) Capital expenditures (eg. mortgage payments, property purchase building construction, renovation of facility, purchase of permanent equipment).*
- 8) Entertainment costs (eg. theatre parties, museum openings, receptions).

*This should not preclude organizations from making separate application for funding of capital improvements to the City where eligibility is determined by separate City Department or Agency.

CITY OF BUFFALO
GRANT-IN-AID

F.Y. 89-90 ARTS AND CULTURAL FUNDING APPLICATION

1. Six copies of this application must be submitted to the Department of Administration and Finance, 203 City Hall, Buffalo, New York 14202, before 4:30 P.M., February 1, 1989. Applications submitted after the February 1 deadline will not be considered for funding.
2. Provide with each of the three applications at least three separate envelopes or folders which include financial and program information as requested.
3. Type all information in a manner suitable for duplication. Limit your responses to the space provided. Do not use back of pages or attach pre-printed information.
4. Be sure to sign the certification.
5. Review "Eligibility Requirements and Application Review Criteria" and "Ineligible Applicants, Costs and Activities" (Attachment #1) carefully before completing the application.
6. If you need additional information, please contact David H. More, Executive Director, Buffalo Arts Commission at 851-5035.

I. GENERAL INFORMATION

a) Legal Name of Organization

b) Other Name (if used)

c) Address of Organization

[Street]

[State/Zip]

d) Director/Address

[Name/Title]

Phone Number _____

e) Name & Title of individual
responsible for preparation of this
application

II. FINANCIAL INFORMATION

a) Payee Name (if different from
Organization Name)

b) Financial Contact Person

[Name]

[Title]

Phone Number

c) Organization's Fiscal
Year

/

[Start Date] [End Date]

d) Federal Employee
ID number

e) Not-for-Profit Number
(IRS 501(c)(3))

f) Amount of Funding Request to
City of Buffalo FY 89-90

g) Overall operating budget for
F.Y. 89-90

\$ _____

h) Current City funding request
as a percentage of total
operating budget

% _____

i) Amount of County funding
approved in budget year
1989 \$

j) Current County funding request
as a percentage of total operating
budget

% _____

III BACKGROUND CONCERNING FUNDING REQUEST

- a) Explain the need and purpose of funding request including the benefits that will result if funded, and impact on organization if not funded. Indicate if there are any priority considerations that should be taken into account as part of evaluating your request. (e.g.) special opportunities and/or needs. (Continue on one additional page, in proper sequence, if necessary.)

- b) In what fiscal year will these City funds be used?

_____/_____
Start Date End Date

- c) Did you receive 1988-89 City grant-in-aid funding?

_____ yes, _____ amount/ _____ no

- d) These 1988-89 City funds represent what percentage of your organization's total budget? % _____

- e) Did you receive 1988-89 City funds from other City departments, programs or agencies? _____ yes _____ no If yes, give amount and sources.

- f) Are you requesting 1989-90 City funds from other City departments, or agencies? _____ yes _____ no If yes, give amount and sources.

- h) Were any remaining City funds available at the close of your organizations last fiscal year? _____ yes _____ no.
If yes, give amount \$ _____

IV. PROGRAMS/SERVICES (Continue on two additional pages, in proper sequence, if necessary)

- a) How long has your organization been providing services/programs in the City of Buffalo?
- b) When was your organization established?
- c) When was your organization recognized by the IRS as a 501(c)(3) not-for-profit corporation?
- d) What is the primary purpose of your organization?
- e) What are the long and short term goals of your organization?
- f) Summarize the major accomplishments and activities of your organization during the last year.
- g) Indicate below the number of people who have attended exhibits, performances, etc., of your organization (within the last 12 month period).
- h) List the number and types of programs, exhibits and performances provided by your organization in the City of Buffalo.
- i) Explain any economic impact that your organization has on the community. (e.g. number and type of programs and exhibits, number of people employed, economic benefit to City, area industry and business).

j) Briefly describe the people served by your organization: include groups, neighborhoods, areas of City served, age and income characteristics, etc.

k) What programs or services does your organization provide to the African-American Hispanic, Native American, or other minority groups in the City of Buffalo. (e.g. who, when, where).

l) What provisions, if any, does the applicant make for the hearing impaired, seeing impaired or physically impaired? Are services available at reduced costs and to whom?

m) What is your total number of paid staff? (Refer to Form #1 attached and provide additional detailed information).

_____ full time _____ part time

n) Does your organization have a volunteer program?

_____ yes _____ no

If yes, describe briefly the type of services volunteers provide and approximate total number of hours devoted to each category of volunteer service.

- o) Explain briefly the types of in-kind services (if any) e.g., goods, materials, space, that are provided to your organization. Indicate a value for these services if possible. Do not include this value as part of your budget information on following budget sheets.

- p) Does your organization have a membership program?
_____ yes _____ number of members/ _____ no

If yes, what benefits do members derive from this program? Indicate the membership fee schedule. What percentage of your operating budget is generated from this source?

- q) Do you have a subscribers program?
_____ yes _____ number of subscribers/ _____ no

If yes, what benefits do subscribers derive from this program?
What percentage of your operating budget is generated from this source?

- r) Does your organization engage in private fund-raising for operating and/or capital needs?

If yes, briefly describe the program and give amount of money raised in last fiscal year. What percentage of your operating budget is generated from this source?

- s) Does your organization have an endowment? If yes, state size and purpose for which endowment funds are used. What percentage of your operating budget is derived from income from this source?

- t) Does your organization have an established banking relationship. If so, briefly describe nature of relationship (e.g. checking, operating, payroll, line of credit, investment account).

V. SUPPLEMENTARY APPLICATION INFORMATION

Provide three separate folders which contain the most current information as noted below. Indicate with an X in the space provided before each document if the item is enclosed. These materials will not be returned.

_____ Annual Financial Statements prepared by an independent certified public acct. for most recent completed fiscal year (audited or unaudited).

_____ Interim Annual Statement of Income and Expenses for current year (most current month)

_____ Federal Tax Return (Form 990) with all itemizations and breakdowns

_____ Listing of Officers and Board of Directors

_____ Brochures, news articles, publicity materials

_____ Annual Report

_____ Not-For-Profit Documentation:

Long-Form Report G750-497 (formerly BSW 497) from Office of Charities Registration and/or 501(c)(3) of the US Revenue Code and/or NYS Not-for-Profit Corporation (under 216 of the Education Law) and/or NYS Charities Registration (Article 7-A-Executive Law)

THIS CONTRACT made as of the 1st day of July, 1989, by and between the CITY OF BUFFALO, a municipal corporation of the State of New York, hereinafter referred to as the CITY, party of the first part, and _____, having its office and place of business at, _____ in the City of Buffalo, New York, hereinafter referred to as the ORGANIZATION, party of the second part.

W I T N E S S E T H :

WHEREAS, The Organization has agreed to furnish services for the benefit of the people of the CITY OF BUFFALO: and

WHEREAS, The CITY OF BUFFALO, pursuant to the authority granted to it by appropriate Resolution has appropriated the sum of

to the Organization for the purpose of enabling it to carry on and provide such services within the City for the fiscal year July 1989 to June 1990.

NOW, THEREFORE, IT IS MUTUALLY AGREED BY AND BETWEEN THE PARTIES:

1. The Organization agrees to carry on and provide the following services for the benefit of the City of Buffalo for the fiscal year 1989-90. See Exhibit A.

The use of City funds shall be consistent with the purposes set forth in Exhibit A.

2. In consideration for such services the City agrees to pay to the Organization, subject to the terms and conditions enumerated herein the total sum of DOLLARS () in quarterly installments unless otherwise agreed upon between the Organization and the Comptroller of the City of Buffalo.

3. This Contract shall be deemed executory only to the extent of monies available to the City for the performance of the terms hereof and appropriated hereto to the CITY OF BUFFALO and no liability on account thereof shall be incurred by the CITY beyond such monies.

4. The Organization agrees to allow the Comptroller to audit its books and records when the City deems it necessary, or upon the request of the Common Council. Expenditures of City funds must be separately accounted for and proven to be expended to promote its local purpose consistent with Exhibit A attached. The Organization agrees to submit to the Comptroller a detailed accounting of expenditures made with the grant money received under this Contract, within 30 days of the close of the City's current fiscal year. The Organization further agrees to submit to the Comptroller any audit of the accounts of the Organization, notwithstanding the source of said audit, within 30 days of its receipt by the Organization.

5. The Organization agrees to refund to the City any unused amount of monies paid to it hereunder; that is, any amount of said monies unencumbered by any current operating expenses, it being understood that in the event the unencumbered revenue of the Organization exceeds its expenses for the Organization's fiscal year, the Organization shall refund to the City within

9. Neither this Contract nor any rights or obligations hereunder may be assigned by the Organization, without the express written consent of the City of Buffalo.

10. The Organization agrees to acknowledge in any and all organizational material the fact that the Organization receives financial support from the taxpayers of the City of Buffalo.

11. This written Agreement contains all the terms and conditions agreed upon by the parties hereto, and no other agreement, oral or otherwise, regarding the subject matter of this Agreement shall be deemed to exist or to bind any of the parties hereto, or to vary any of the terms contained herein.

This Agreement may be modified from time to time by the parties in writing in a manner not materially affecting its substance nor increasing the Compensation and in accordance with the Charter of the City of Buffalo. It may not be altered, modified, or rescinded orally.

12. If this Agreement contains any unlawful provisions not an essential part of the general structure of this Agreement and which shall appear not to have been a controlling or very material inducement to the making thereof, the same shall be deemed to be of no effect and shall, upon the application of either party, be stricken from the Agreement without affecting the binding force of the Agreement as it shall remain after omitting such provision.

13. All Exhibits annexed to this Agreement shall be deemed a part of this Agreement.

STATE OF NEW YORK)
COUNTY OF ERIE) SS:
CITY OF BUFFALO)

On this _____ day of _____, 19____,
before me personally came _____,
to be known, who, being by me duly sworn, did depose and say:
That he resides in _____; that he is
the _____ of the City of Buffalo,
New York, and as such is the head of an Executive Department of
the City of Buffalo, the municipal corporation described in and
which executed the above instrument, and that he signed his name
thereto, for an on behalf of said City, pursuant to Section Four
Hundred (400) of the Charter of the City of Buffalo.

GRADFR-H
GRADFC4H



APR 25 1990
Hamilton
Entertainment
and Convention
Facilities Inc.

3.

MEMO TO: Mrs. Lynn Dale, Secretary
Arts Advisory Sub-Committee

FROM: Pat Bennett, Secretary
H.E.C.F.I. Board of Directors

DATE: April 25, 1990

SUBJECT: FACILITIES FOR ARTS ORGANIZATIONS

The H.E.C.F.I. Board of Directors reviewed the issue of rental rates of tenants at Hamilton Place at the Regular Board Meeting held April 20, 1990. The following motion was carried:

That H.E.C.F.I. present the issue of market value leases for H.E.C.F.I. tenants (including The Hamilton and Region Arts Council, Opera Hamilton, Bach Elgar Choir, Hamilton Philharmonic, Hamilton Geritol Follies) to the City and Region requesting that increases to the cultural groups' grants, where applicable, be proportionate with the proposed increase to their 1991 and future rental rates.

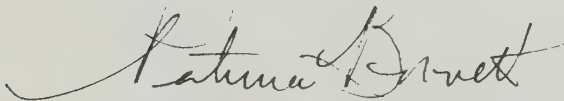
It was agreed that before H.E.C.F.I. management presents the issue to the City and Region, the Chief Executive Officer would meet with all tenants concerned to apprise them of H.E.C.F.I.'s actions. Mr. Macaluso will meet with Hamilton Place tenants, Wednesday, April 25, 1990.

The Board's objects include "...to include the provision of facilities and services for performing arts; to provide and present educational, social and cultural activities related to the arts or otherwise; to establish educational facilities and provide instruction in all areas of the arts; and to present, produce, manage and conduct performances in the performing arts, including plays, dramas, comedies, operas, revues, promenades and other concerts, musicals and other pieces, ballet shows, exhibitions, variety and other entertainment...."

H.E.C.F.I.'s mandate also includes a systematic reduction of the municipal contribution; in order to achieve this the Board is reviewing all aspects of the H.E.C.F.I. operation. A review of tenants' leases and the consideration/feasibility of attaining market value rates is a segment of the Board's operational review.

Hamilton Place tenants received a five percent (5%) increase to their leases for 1990. H.E.C.F.I. will present to the City and Region the issue of increased 1991 grants to the cultural groups. In the event that the City and Region deny grant increases, the City will be requested to formally authorize H.E.C.F.I. to subsidize rental agreements.

With respect to the query regarding 'alteration to bookings in Hamilton Place', would you kindly ask the Committee's indulgence in clarifying what its specific concern(s) is. I will be pleased to provide additional information once the concern(s) are clarified.



Patricia Bennett, Secretary
H.E.C.F.I. Board of Directors

CAYON HBLAOST
CSIPA.

K.E. AVERY
CITY CLERK

J.J. SCHATZ
DEPUTY CITY CLERK



THE CORPORATION OF THE CITY OF HAMILTON
OFFICE OF THE CITY CLERK

CITY HALL
HAMILTON, ONTARIO
L8N 3T4

TEL: 546-2700
FAX: 546-2095

1990 May 10

URBAN MUNICIPAL
GOVERNMENT DOCUMENTS

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE

Friday, 1990 May 18
9:00 o'clock a.m.
Room 219, City Hall

Lynn Dale, Secretary
Arts Advisory Sub-Committee

AGENDA:

1. Minutes of Arts Advisory Sub-Committee meeting held 1990 May 04 and April 20
2. Facility Needs - Review and discuss facility needs with a view to preparing a formal proposal
3. Inventory of Public Artworks
4. Reports
 - (a) Chairman's Report - C. Renaud
 - (b) Status Report - C. York
5. Attendance at Sub-Committee Meetings
6. Other Business
7. Adjournment.

I

Friday, 1990 May 4
12:00 o'clock noon
Room 219, City Hall

1.

The Arts Advisory Sub-Committee met.

There were present: Mr. C. Renaud, Chairman
Mr. P. Mandia, Vice-Chairman
Alderman M. Kiss
Mr. G. Mallory
Mr. B. Mason
Ms. L. Robinson

Regrets: Alderman D. Christopherson
Ms. C. Nemeth
Mrs. J. Malseed
Mr. J. Gaul
Mr. B. Powell
Ms. L. Morris
Ms. S. Greenspan

Also present: Ms. C. York, Arts Co-Ordinator
Ms. K. Daniels, Ministry of Culture and Communications
Mr. K. Beattie, Treasury Department
Ms. C. Coutts, Acting Secretary

Although there were insufficient members to constitute a quorum, the Chairman agreed to proceed with the meeting.

In the absence of the Chairman of the Facilities Sub-Committee, no Facility Sub-Committee report was presented.

Mr. C. Renaud, Chairman, in the absence of Ms. L. Morris, Chairman of the Relationships Sub-Committee, presented a verbal report on the last Relationships Sub-Committee meeting held 1990 March 29. The main topics of discussion at the Relationships Sub-Committee meeting, included the initiation of discussion with the Regional Municipality of Hamilton-Wentworth with respect to a Regional Arts Policy. Mr. Renaud, Chairman, stated that with the assistance of Alderman Mary Kiss and Ms. Cheryl York, he will initiate discussion with the Region through the Regional Grants Review Sub-Committee.

The Committee was further informed that the Hamilton Foundation was planning to set up a meeting with potential arts supporters to encourage partnership in arts planning. The Arts Co-Ordinator informed the Committee that this meeting is not being proceeded with at this time, but that she will follow up on this matter to determine if another meeting is to be established.

The Relationships Sub-Committee also recommended that planning for the 1991 Arts Awareness Week should commence in September of this year.

The Committee was informed that Ms. Coralee Secore, Manager of Planning, Culture and Recreation Department, has a two year mandate through C.L.E.A.R. to look at arts service delivery in the Region. The Committee suggested that Ms. Secore be invited to the next meeting to discuss this matter.

Questions were raised on a reduced lineage rate in the Hamilton Spectator for arts groups and Ms. York, Arts Co-Ordinator, will investigate this matter to determine its present status and report back at a future meeting.

The Committee was informed that the Arts Co-Ordinator met with Ms. Liz Robinson on 1990 April 18 to review the objectives of the Arts Advisory Sub-Committee and the Department of Culture and Recreation pertaining to the Arts and the following Objectives were addressed:

Art in Public Places Policy
A Review of Grant Application Forms
Facilities (Shared Facilities, etc.)
Review of the Arts Advisory Sub-Committee Mandate
The Annual Meeting with the Arts Community
The Promotion of the Arts Using Existing Formats

Attendance

No Quorum

*No Report - Facilities
Sub-Committee*

*Report - Relationships
Sub-Committee*

Arts Planning

Arts Awareness Week 1991

Arts Service Delivery

*Reduced Lineage Rate in
Hamilton Spectator*

Objectives

The Arts Advisory Sub-Committee

1990 May 7

Discussion then ensued on the future plans of the Studio Theatre and Hamilton Place and it was suggested that Mr. Gabe Macaluso, Managing Director and Chief Executive Officer, of the Hamilton Entertainment and Convention Facilities Inc. (HECFI), be invited to attend the next meeting to discuss facility needs.

The Committee was in receipt of a memorandum dated 1990 April 25 from the Secretary of the HECFI Board of Directors, respecting facilities for arts organizations. This memorandum was received as circulated.

Mr. Kevin Beattie, Treasury Department, was present to clarify any questions and/or concerns with respect to proposed changes to the City's General Grant Policy and Application. Mr. Beattie stated that this is the first year that the Arts Advisory Sub-Committee has reviewed Grant Applications pertaining to the Arts and also suggested that the City will be looking to the Sports Council in the future to review similar applications pertaining to Recreation. With respect to changes to the City's General Grant Policy, Mr. Beattie stated that presently grants are not available to individuals to allow for the grant monies to benefit as many people within the community as possible.

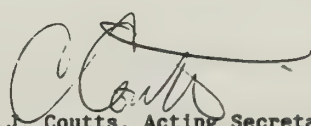
With respect to the Arts Advisory Sub-Committee's recommended changes to the City's General Grant Policy and Grant Application, Mr. Beattie suggested that a recommendation be forwarded to the Parks and Recreation Committee with these proposed changes in 1990 September in order that these changes may be incorporated into the 1991 Grants process.

Mr. Kevin Beattie, on behalf of the Grants Review Group, thanked the Arts Advisory Sub-Committee for their assistance in reviewing the Arts Grant Applications this year.

There being no further business, the meeting then adjourned.

Taken as read and approved

Mr. C. Renaud, Chairman
Arts Advisory Sub-Committee


C.J. Coutts, Acting Secretary

Friday, 1990 April 20
12:00 o'clock noon
Room 233, City Hall

A Joint Meeting of the Arts Advisory Sub-Committee and the Art in Public Places Steering Committee met.

There were present: Mr. C. Renaud, Chairman, Arts Advisory Sub-Committee
Ms. S. Greenspan, Chairman Art in Public Places Steering Committee
Alderman M. Kiss
Mr. B. Mason
Mr. Joe Gaul
Ms. L. Robinson
Mr. B. Powell
Mr. Glenn Mallory
Mr. C. Nolan, Member, Art in Public Places Steering Committee
Mr. M. Radojewski, Member, Art in Public Places Steering Committee

Regrets: Alderman D. Christopherson
Mr. Peter Mandia, Vice Chairman
Mr. William Powell

Also present: Mayor Robert M. Morrow
Alderman D. Drury
Ms. Claire Ironside, Architecture and Urban Design Division, City of Toronto
Mr. D. Schmitt, Chairman, Toronto Public Art Commission
Ms. K. Mills,
Mr. J. Sakalla, Planning Department
Mr. V. Matus, Planning Department
Mrs. M. Havelka, Manager of Cultural Services
Ms. C. York, Arts Co-ordinator
Ms. Karen Daniels, Ministry of Cultural and Communications
Ms. J. Rapsavage, Parks and Recreation Citizens's Advisory Sub-Committee
Mrs. Susan K. Reeder, Acting Secretary

Mayor Morrow welcomed the representative from Toronto's Art Commission.

Toronto's Art Commission

The Arts Co-ordinator introduced the visitors by briefly touching on their background and general introductions then ensued of all members in attendance at the meeting.

Ms. Sheila Greenspan, Chairman of the Arts in Public Places Steering Committee outlined the background of the Arts Advisory Sub-Committee and their future goals and previous meeting content.

Future Goals

Mr. B. Powell spoke to the Committee with respect to his concerns on how an Arts Policy will affect Art in Public Places being defaced. Some discussion then ensued on this matter.

Art Policy

Mr. Donald Schmitt, Chairman of the Toronto Public Art Commission spoke to the Committee on the structure of the Toronto Art Commission.

Mr. Schmitt, advised the Committee that Toronto established policies for Art on publicly owned lands by implementing such things as zoning policies, capital budgets and a temporary art program. Mr. Schmitt elaborated on the Temporary Art Program by advising that this program is generally for a six month time span.

Ms. Ironside added to this by indicating that by placing art work in locations for a six month time span that this gives Council some leeway should the placement of the art work provide controversy or be deemed to be unsuitable.

Maintenance Fund

Following some discussion on what Mr. Powell had referred to previously in the meeting about art work being defaced, the Toronto representatives advised that the City of Toronto established a maintenance fund. This fund would be set up in the specific budgets where the art work is located i.e. art work placed in a park would have a maintenance budget in the Public Works Department. The Toronto representatives added that this maintenance amount would cover such costs as art work being defaced.

The Toronto representative also added that developers are encouraged to retain ownership of the art placed on their land and that a cost be built in for maintenance of this work.

Discussion also ensued on Toronto's goal of not simply singling out art acquisition as their role but rather meeting the overall master plan for the City with respect to Art in Public Places.

Art in Public Places

The Arts Co-ordinator provided the Committee with an outline of the City's of Hamilton's status to date with respect to Art in Public Places.

Urban Design and Arts
Co-ordinator

The representative from Toronto advised that the Urban Design and Arts Co-ordinator (Claire Ironside) is an Urban Designer and works out of the Planning Department of which she is a staff member and the liaison with the Public Art Commission. Ms. Ironside added that the Commission is proactive rather than reactive. She also added that the Commission has in place a policy whereby a development charge of 1% of the total development cost is levied for the purpose of art placement.

Toronto Public Art
Commission

Mr. Schmitt advised that the Toronto Public Art Commission is comprised of nine members who act on a volunteer basis. He elaborated by indicating that there are three artists, one facility curator, one art dealer, one developer, one lawyer and an urban designer. He added that the Commission meets once a month and that the Commission has a liaison in the early stages of development on City projects in order that they can have input on urban design i.e. construction of an intersection.

Ms. Mills advised the Committee that her Company administers the Commission work and further added that the Public Art Commission has power whereby if art work is not approved by the Commission that occupancy of the building is denied.

In summation, Members of the Committee thanked the representative from the Toronto Public Art Commission for attending the meeting and providing resource information for the Committee members. Mr. Schmitt, Chairman of Toronto Public Art Commission invited any representative of the Hamilton Arts Advisory Sub-Committee to attend their next meeting.

The meeting then took a brief recess at this point.

Minutes - Friday 1990
March 23

The Committee was in receipt of the minutes of their meeting held Friday, 1990 March 23 and the following amendment were made:

Amendments

- (a) Page 1 - Regrets - Mr. Chuck Renaud, inaccurately referred to as Vice-Chairman.
- (b) Page 3, Paragraph 7, which reads "the Committee discussed Item 2 (c) in the letter that morale". Moral should have read moral.
- (c) Page 4, Paragraph 2, should read Mrs. rather than Mr. Havelka, and line 2 of that same paragraph should be amended to read "the hope is to have a heritage and "multicultural" rather than "cultural" Co-ordinator eventually.

It was then moved by Bill Powell seconded by Sheila Greenspan and carried to approve the minutes of the Arts Advisory Sub-Committee meeting held 1990 March 23 as amended.

Sheila Greenspan spoke to the Committee on a recommendation that had come from her Art in Public Places Steering Committee and it was moved by Sheila Greenspan seconded by Alderman Smith and carried:

That the Department of Culture and Recreation co-ordinate the compilation of a complete inventory of existing public art work in the ownership of the City of Hamilton.

Under other business Cheryl York spoke to the Committee on the representative from the Arts Advisory Sub-Committee who will attend the USSR Sports and Cultural Exchange.

At this point considerable concern was expressed by numerous members of the Committee specifically Alderman Kiss who had chaired the last meeting as it was a belief of those members that this had been decided by a four member sub-committee to meet and make that appointment.

Considerable discussion on this matter, the following four nominees which formed the Sub-Committee left the room to come to a consensus on who would be the official representative:

Mr. Bob Mason
Mr. Joe Gaul
Mr. Glen Mallory
Mr. Chuck Renaud

The four members then returned to the Committee and the Chairman announced that the following two members wished to stand for an election for appointment to be the Sub-Committee's representative:

Mr. Joe Gaul
Mr. Chuck Renaud

A secret ballot was held and the announcement was then made that Mr. Chuck Renaud, Chairman of the Arts Advisory Sub-Committee had been elected to be the Sub-Committee's representative at the USSR Sports and Cultural Exchange.

The Sub-Committee agreed that balance on this election were to be destroyed and accordingly.

Mr. Mike Castiglione of the Culture and Recreation Department was called down to the meeting and spoke to the Sub-Committee on the role that Mr. Renaud would play in the USSR Exchange visit. He advised that the departure for the group would be 1990 June 26 and that the group would returning on 1990 July 04.

Mr. Renaud indicated that he would be speaking with Mr. Sugden, Director of the Culture and Recreation Department on this matter specifically with respect to a cultural exhibit and that he would report back to the Sub-Committee.

At this point the Sub-Committee moved into an in-camera session to discuss matters of a private and confidential nature.

The Committee then moved back into regular session.

At this point a quorum for the Sub-Committee meeting was lost and general discussion then ensued since no action could be taken on agenda items.

Mr. B. Powell, Chairman of the facility Sub-Committee submitted his facility report.

Art in Public Places
Steering Committee

USSR Sports and Cultural
Exchange

Cultural Exhibit

Facility Report

1990 April 20

Relationship Sub-Committee

The Chairman of the Sub-Committee expressed displeasure at the recent calling of a Relationship Sub-Committee meeting without prior consultation with the Chairman on the suitability of the date. He indicated that he did not receive the notice of the Sub-Committee meeting until after the meeting had taken place.

Considerable discussion then ensued on the process that should be followed in the calling of Sub-Committee meetings.

It was agreed by those in attendance that a meeting should be set up between the Chairman, the Secretary, the Arts Co-ordinator and the Manager of Cultural Services to discuss the process which should be used for the working of the Sub-Committee and its Sub-Committees to ensure that all parties are advised well ahead of time of the actions of each group. It was agreed that a report would be brought back to the Sub-Committee on this meeting.

The group agreed that since there were several agenda items which had not been resolved that there would be a special meeting of the Arts Advisory Sub-Committee to be held on Friday, 1990 May 04, 12:00 o'clock noon.

Adjournment.

There being no further business the meeting then adjourned.

TAKEN AS READ AND APPROVED,

Susan K. Reeder,
Acting Secretary

MR. CHUCK RENAUD, CHAIRMAN
ARTS ADVISORY SUB-COMMITTEE

/lp

Corporation of the City of Ha

Memorandum

2.

TO: Miss C. J. Coutts, Secretary
Arts Advisory Sub-Committee

YOUR FILE:

FROM: Mrs. Susan K. Reeder, Acting Secretary
Parks and Recreation Committee

OUR FILE:
PHONE: 546-2753

SUBJECT: SHARED USE OF SPACE ARRANGEMENT
FOR ARTS ORGANIZATIONS

DATE: 1990 February 14

Please be advised that Hamilton City Council at its meeting held Tuesday, 1990 February 13 APPROVED Section 9 of the SECOND Report for 1990 of the Parks and Recreation Committee as follows:

9. That a shared use of space arrangement be promoted for various arts organizations (e.g. Hamilton and Region Arts Council, Hamilton Artists Incorporated, Native Indian/Inuit Photographers Association) in a multi-purpose facility. The uses of the facility would include:

- offices
- meeting rooms
- studio workspaces
- exhibit/performance areas
- storage space
- rehearsal space

Would you please ensure that the appropriate action is taken with respect to this matter.

Susan K. Reeder

SKR:mjw

c.c. Mr. R. Sugden
Director of Culture and Recreation

Mr. D. W. Vyce
Director of Property

Ms. C. York
Arts Co-ordinator
Culture and Recreation Department

FOR INFORMATION

3.

REPORT TO: Mrs. Lynn Dale, Secretary
Arts Advisory Sub-Committee/
Art in Public Places Steering Committee

FROM: Cheryl York
Arts Co-Ordinator

DATE: 1990 May 1
COMM FILE:
DEPT FILE: Arts Adv. Co

SUBJECT: INVENTORY OF PUBLIC ARTWORKS

BACKGROUND:

The sub-committee's motion regarding the compilation of a municipal art inventory was discussed and approved at today's meeting of the Parks and Recreation Committee.

Comments offered by members of the Parks and Recreation Committee included the following points:

- that all City Hall offices, including that of the Mayor, be surveyed;
- that the City's collection of photographs be included;
- that the gift or loan of a painting of Mayor Colin Ferrie's home (Hamilton's first Mayor) to the Art Gallery of Hamilton be investigated with a view to returning the painting to City Hall.

Staff is currently reviewing the criteria of various provincial grants programmes to determine whether a researcher could be hired to catalogue the inventory items.

CRJ.

CY:bs

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CSIPIA
URBAN/MUNICIPAL



CITY HALL
HAMILTON, ONTARIO
L8N 3T4

THE CORPORATION OF THE CITY OF HAMILTON
OFFICE OF THE CITY CLERK

TEL: 546-2700
FAX: 546-2095

1990 June 8

NOTICE OF MEETING

URBAN MUNICIPAL

ARTS ADVISORY SUB-COMMITTEE

Friday, 1990 June 15
12:00 o'clock noon
Room 219, City Hall

GOVERNMENT DOCUMENTS

Lynn Dale, Secretary
Arts Advisory Sub-Committee

A G E N D A:

1. Minutes of Arts Advisory Sub-Committee meeting held 1990 May 18 and April 12.
2. Motion Required:

The 1990 May 18 meeting did not have a quorum to approve the following recommendation

"That the minutes of the meetings held May 4 be approved as circulated and April 20 as amended".
3. In-camera Agenda
4. Director of Culture and Recreation
 - a) Arts Awareness Week - Policy Objective #9
 - b) The Canadian Artists Code
5. Arts Co-ordinator
 - a) St. Marks Church - Information Report (copy to follow)

I

6. Hamilton Place Task Force

7. Attendance at Sub-Committee Meetings (no copy)

8. Reports (no copy)

(a) Chairman's Report

(b) Co-ordinators Report

9. Information

Use of Hamilton Place Marquees by Arts Groups - HECFI

10. Adjournment

Friday, 1990 May 18
12:00 o'clock noon
Room 233, City Hall

The Arts Advisory Sub-Committee met:

There were present: Mr. C. Renaud, Chairman
Alderman M. Kiss
Ms. J. Malseed
Mr. J. Gaul
Ms. L. Robinson
Mr. B. Powell
Mr. B. Mason

Absent: Mr. P. Mandia, Vice Chairman
Alderman D. Christopherson - City Business
Ms. S. Greenspan
Mr. G. Mallory
Ms. C. Nemeth
Ms. L. Morris

Also present: Ms. C. York, Arts Co-ordinator
Ms. Karen Daniels, Ministry of Cultural and
Communications
Mr. B. Ellison, Hamilton Place
Mrs. L. Dale, Secretary

The meeting was called to order at approximately 12:15 p.m. The Chairman indicated that he would proceed with the meeting although there were insufficient members to constitute a quorum. (It should be noted that due to the late arrival and the early leaving of various members of the Committee, there was not a quorum at any point during the meeting).

The Sub-Committee reviewed the minutes of the meeting held 1990 April 20 and made the following amendments:

Attendance Mr. Powell was present at the meeting and therefore his name should be removed from the regrets.

page 3, Paragraph 8 should be amended to read: "The Sub-Committee agreed that the ballots on this election were to be destroyed".

There being no further amendments the Committee approved the minutes as amended for April 20, 1990 and approved the minutes of the meeting held 1990 May 4 as circulated*.

* A formal resolution approving these minutes will be forwarded at the next Arts Advisory Sub-Committee meeting to be passed officially with a quorum.

Minutes

Facility Needs

The Chairman thanked Mr. Bob Ellison for attending the meeting and explained the Sub-Committee's concerns with respect to facilities' needs. Mr. Ellison addressed the Committee and provided background on Hamilton Place and the Studio Theatre.

Further Mr. Ellison advised that they are presently putting together a proposal on what will happen when Theatre Aquarius moves out. This proposal will go to Hamilton Place Board and then onto HECFI.

The Committee discussed the cost of renting the Studio Theatre, and these costs in light of HECFI's goals.

The Committee discussed what facilities are actually available to the Arts Groups in the City.

Ms. Robinson informed the Committee that it was her understanding that based on a meeting that had been held with Mr. Macaluso and Alderman Gallagher and number of the tenants of Hamilton Place that a Task Force is being set-up.

The Committee agreed to forward a request to Mr. Sugden suggesting the Committee participate in this task force and asked to be kept advised.

Since there was not a quorum the Committee could not pass an official motion but the Committee agreed that they should request that the Director of Culture and Recreation consider conducting a Facility Study and inventory as soon as possible.

The Committee discussed programming at Hamilton Place and that more emphasis should be placed on the local groups. The Committee expressed interest in this matter, but since there was no quorum the Committee did not discuss it in further detail.

The Chairman indicated that the direction that the Committee should be taking is to ultimately come up with a recommendation regarding the Facility Needs to be forwarded to the Parks and Recreation Committee. Further the Sub-Committee should be possibly zeroing in on one specific building in the city or a cultural facility such as the one in Burlington.

St. Marks Church

Ms. C. York asked for volunteers to assist with drafting a policy with respect to St. Marks Church. Mr. C. Renaud, Ms. Robinson and Mr. B. Mason agreed to assist Ms. York in preparing a policy for submission to the next meeting.

Inventory of Public Art Work

The Committee was in receipt of a report dated 1990 May 1 from Ms. C. York with respect to the inventory of public art work and the recommendation of the Arts Advisory Sub-Committee recommendation which was approved by the Parks and Recreation Committee.

Ms. York indicated that they are looking into ways of conducting this inventory. One avenue is to investigate the possibility of hiring a student to do this. Ms. York advised that she will also be discussing this matter with McMaster and will advise the Committee accordingly.

Status Report - Arts Co-ordinator

Ms. York presented a verbal status report advising that she had attended the "Arts in the Cities" Conference in Montreal and had been elected to the Board of Directors. Further that Mayor Morrow had been elected as Chairman.

The Committee discussed the organizations goals for the next year and Ms. York indicated that she would be providing a full report for the Committee at a later date.

The Chairman presented a verbal report for the Sub-Committee indicating that at the last Art in the Public Places Steering Committee he had suggested that the Steering Committee consider sending status reports and sections of the policy to the Arts Advisory Committee on an ongoing basis rather than to wait when the entire policy was completed. The Committee agreed that it would probably be best to review the policy on an ongoing basis rather than have to deal with the entire issue all at once.

Chairman's Report

The Chairman commended the Steering Committee for their progress to date. The Committee discussed the fact that the responsibility for the preparation of the Art in the Public Places policy was the responsibility in the Arts Advisory Sub-Committee as referred to in the Arts Advisory Sub-Committee's Terms of Reference section 12(b). Since there was no quorum, the Committee could not pass an official motion with respect to this matter.

Public Places

The Committee discussed the fact that attendance at Sub-Committee meetings was becoming difficult and that without a quorum business could not be finalized.

Attendance at meetings

The Committee discussed the fact that the Sub-Committee possibly has lost focus and that we need goals.

The Committee discussed the possibility of holding a brain storming session with a facilitator and that if possible this could be held off site. The Committee requested that Ms. C. York follow up with respect to this matter and that possibly a Friday might be a good choice.

The Committee requested that the Secretary send a special reminder notice about the next Arts Advisory Committee indicating that attendance was urgently needed and send out a list of all the regular meetings for the members information.

The Committee reviewed the list of outstanding issues for the Committee's information. Ms. Robinson reported with respect to a) the Elsie Awards and b) economic impact study.

There being no further business the meeting was adjourned.

TAKEN AS READ AND APPROVED,

Lynn Dale,
Secretary

**MR. CHUCK RENAUD, CHAIRMAN
ARTS ADVISORY SUB-COMMITTEE**

IN SPECIAL SESSION

Thursday, 1990 April 12
12:00 o'clock noon
Room 233, City Hall

The Arts Advisory Sub-Committee met.

There were present:

Mr. Chuck Renaud, Chairman
Mr. Peter Mandia, Vice-Chairman
Alderman M. Kiss
Mr. Glenn Mallory
Ms. Janna Malseed
Ms. Carmen Nemeth
Mr. William Powell
Ms. Liz Robinson
Mr. Bob Mason

Absent with Regrets:

Alderman D. Christopherson

Regrets:

Ms. Shiela Greenspan
Ms. Lynda Morrison

Also Present:

Ms. Karen Daniels, Ministry of Culture and Communication
Ms. Cheryl York, Arts Co-ordinator
Department of Culture and Recreation
Mr. Kevin Land, Theatre Terra Nova
Mr. Eno Mascherin, Theatre Terra Nova
Mr. Chris McCarg, Theatre Terra Nova
Mrs. L. Dale, Secretary

Peter Mandia, Vice-Chairman took the Chair until the Chairman was able to arrive. At the beginning of the meeting there was no quorum, however, a quorum was established shortly after the beginning of discussion.

The Committee was in receipt of a letter from the Secretary of the Finance and Administration Committee with respect to Theatre Terra Nova and a copy of the letter from Mr. Kevin Land of Theatre Terra Nova dated 1990 March 3 in which the City is requested to provide an interest free loan in the total amount of \$225 000. payable over 15 years to be used for the purchase of a new building. This letter was presented to the Finance and Administration Committee at its meeting held 1990 March 22 for consideration and recommendation. The Finance and Administration Committee agreed to take the request under advisement and asked Mr. E. C. Matthews, Treasurer to proceed with the report on the financial implications. The Arts and Advisory Sub-Committee was requested to review this request and submit any comments and/or recommendations it may wish to make to assist the Committee in officially responding to Theatre Terra Nova's request. Mr. Kevin Land addressed the Committee highlighting the information that had been provided during the Finance and Administration Committee's presentation. Mr. Land indicated that they have 3 or 4 sites under consideration and that the request for the loan would be used for the down payment. Further the City's funds would show the Federal and Provincial agencies what commitments they already have thereby making easier to secure funding from the senior levels of government.

At this point the Chairman arrived and took over the Chair and a quorum was established. Mr. Land indicated that until the loan was completely paid-off, they would not ask for funds of any kind from the City. Mr. Land highlighted the funding and financing situation. It was further indicated that information was given in regard to the growth of the audience and future plans for Theatre Terra Nova. The Sub-Committee briefly discussed where the rest of the financing was coming from. The Sub-Committee agreed that there is a great need for theatre space in the City. The Sub-Committee discussed the fact that this was a loan and not a grant and that the Sub-Committee was really being asked to comment on the artistic portion rather than the financial details which will be looked at by the Treasury Department and the Finance and Administration Committee.

After considerable discussion, the Sub-Committee approved the following recommendation:

*The Chairman declared a conflict of interest.

It was moved by Alderman Kiss and seconded by Mr. William Powell "that the Arts Advisory Sub-Committee supports the request of Theatre Terra Nova for an interest free loan based on its artistic excellence in providing theatre in Hamilton. The Sub-Committee supports the Company's striving for growth, excellence and stability. The Company represents a vital component of Hamilton's artistic community in terms of: - its provision of quality, theatrical programming for the general public; - its ability through its productions to provide writers, actors, directors, designers and administrative staff and volunteers with opportunities for skills development." Carried.

The Chairman directed that this recommendation be forwarded to the Finance and Administration Committee.

There being no further business, the meeting then adjourned.

Taken as read and approved,

MR. C. RENAUD, CHAIRMAN
ARTS ADVISORY SUB-COMMITTEE

Mrs. L. Dale, Secretary
1990 April 12

Typed by M. J. Walton

FOR ACTION

4(a)

REPORT TO: Mrs. Lynn Dale, Secretary
Arts Advisory Sub-Committee

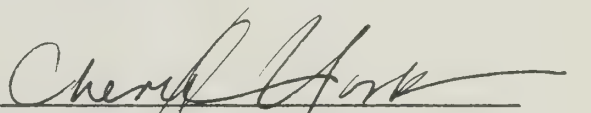
FROM: Mr. R. Sugden, Director
Culture and Recreation Department

DATE: 1990 June 5
COMM FILE:
DEPT FILE: Arts Adv Com

SUBJECT: "ARTS AWARENESS WEEK"

RECOMMENDATION:

- (a) That the Arts Advisory Sub-Committee recommend to the Parks and Recreation Committee that the month of May 1991 be designated as a specific time period to focus on the arts in Hamilton.
- (b) That the Department of Culture and Recreation and the Arts Advisory Sub-Committee co-ordinate a community-wide promotional effort.


Cheryl York for R. Sugden
Director of Culture and Recreation

FINANCIAL IMPLICATIONS:

To be estimated and included in the Department's projected budget for 1991.

BACKGROUND:

In "Policy For the Arts", Objective #9 states:

"To encourage awareness of the contribution which the arts community makes to the quality of life in Hamilton."

Although the original strategies for achieving this objective spoke in terms of a special focus "week", there are greater benefits to be derived from this project within the time span of a month. Implementation would also be easier to achieve. Some of the reasons are as follows:

- (1) Most organizations have regularly scheduled programmes during the month of May, therefore no special programming costs would necessarily be incurred by them.

BACKGROUND (Cont'd)

- (2) Scheduling conflicts, which would occur in the span of a week, would be avoided.
- (3) Citizens would be encouraged, both in financial terms and in the amount of leisure time available, to attend more than one event.

There is a wealth of activity, energy and diversity in Hamilton's arts community. The general public would become more aware of the cultural opportunities in Hamilton with the encouragement of a focused promotional approach.

FOR ACTION

4 (b)

REPORT TO: Mrs. Lynn Dale, Secretary
Arts Advisory Sub-Committee

FROM: Cheryl York
Arts Co-Ordinator

DATE: 1990 May 30
COMM FILE:
DEPT FILE: Art Adv. Com

SUBJECT: THE CANADIAN ARTISTS' CODE

RECOMMENDATION:

That the Arts Advisory Sub-Committee forward to the Parks and Recreation Committee a recommendation requesting that the City of Hamilton endorse the proposed Act on the Professional Status of the Artist (The Canadian Artists' Code).



C. York for R. Sugden, Director
Culture and Recreation Department

FINANCIAL IMPLICATIONS:

N/A

BACKGROUND:

The Canadian Advisory Committee on the Status of the Artist (C.A.C.S.A.) recently drafted a proposed Act on the Professional Status of the Artist - the Canadian Artists' Code. The document was released in June 1988. It identified fundamental changes which should be made in significant levels of Canadian law and in areas of federal jurisdiction. An official government response has just been released and the combined document is attached for your reference. According to a recently published article in the Globe and Mail (attached), this proposed legislation is expected to be tabled in the Fall of 1990 by the Honourable Mr. Marcel Masse, Minister, Department of Communications.

After many years of work by a number of committees on the status of the artist in this country, it is encouraging that this proposed legislation will at last come before our elected officials at the federal level.

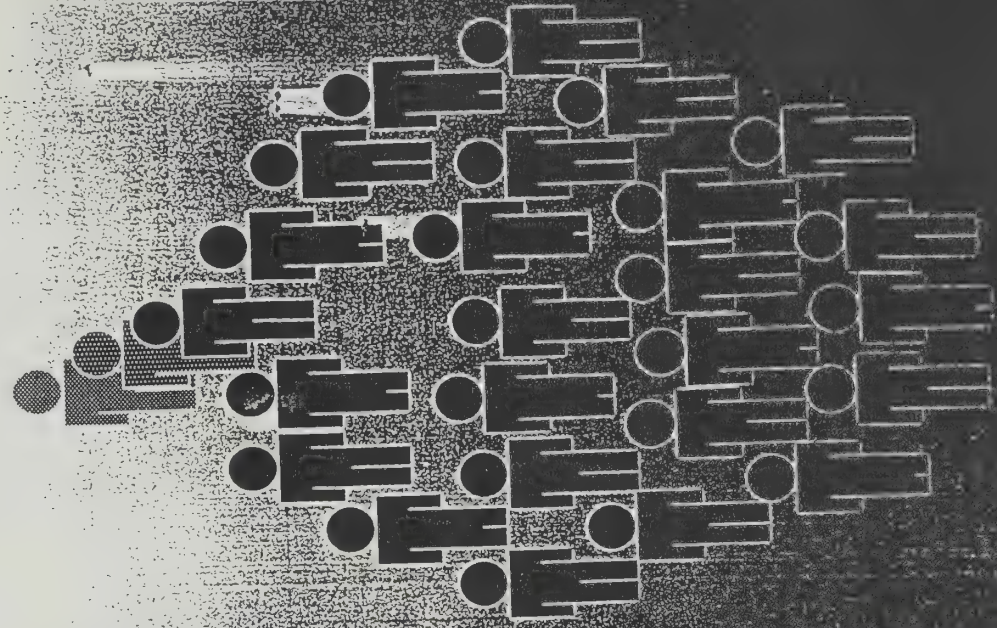
Since municipalities are now increasingly acknowledging the importance of their arts communities in the forms of official policies, it seems appropriate that municipalities also endorse the efforts and accomplishments of those working at other levels of government.

In the Autumn of 1989, the Arts Advisory Sub-Committee endorsed and recommended Council support of the Ontario Arts Council's "Five Year Plan". This official support was communicated to Premier Peterson and the Minister of Culture and Communications. Following this precedent, the Arts Advisory Sub-Committee should consider similar support for "The Canadian Artists' Code".

Attachments

A Status for Artists in Canada

Show Your Support for the
Canadian Artists' Code



Canadian Artists' Code
Logo

The Challenge

The Canadian Conference of the Arts (CCA)

needs your assistance . . .
... to promote the Canadian Artists' Code . . .
... and help all artists.

Our Aim is to Define the Position of the Artist in Canadian Society

And that means action in all of the essential areas where the federal government can effect change for the better — taxation, bargaining rights, copyright (Phase II), and social benefits.

Are you a creator or performer?

Then issues like

- ownership of your work
- freedom of expression
- professional development and
- government policies and programs in the arts
- taxation

are important to you and to all of the people who love and appreciate your work.

A vital artistic community is an essential component in Canada's growth and development as a nation.

Recognition of those who create and perform, who are responsible for our artistic expression, depends on mobilizing your support **right now**.

The challenge is this . . . Speak out! Tell the federal government what it needs to hear. Exercise your right to influence the course and character of our national priorities. Indicate your unqualified support for the proposed legislation on the professional status of the artist — the **Canadian Artists' Code** — by completing the attached response card and returning it without delay.

A Beginning

In 1986, the Minister of Communications commissioned a Task Force on the Status of the Artist. Known as the Siren-Gélinas Report after its co-

chairpersons Paul Siren and Gratien Gélinas, the findings of the Task Force were endorsed by artists, the CCA and many other arts groups across Canada. The report provided the necessary impetus for the government to establish the Canadian Advisory Committee on the Status of the Artist (CACSA).

CACSA has achieved much. Made up of seven sitting members, seven alternates and three special advisors, each member of the Committee is a distinguished creative or performing artist, or an experienced arts administrator.

The purpose of the Committee is not only to advise the federal government on changes to policies and programs which will benefit artists, but also to keep artists and governments informed on the evolving status of the artist. This it has done throughout the vast bureaucracy of the federal government, its departments and agencies, urging change to better accommodate artists' needs. It acts as a dedicated advocate on behalf of artists at the very heart of the machinery of government.

The Canadian Artists' Code

CACSA's most important contribution has been to develop **A proposed Act on the Professional Status of the Artist** — the **Canadian Artists' Code**.

Released in June 1988, it is now before the arts community, the federal government and the country.

The CCA appeals to artists across the country to demonstrate support for the Code and its objective: to redefine the legal, economic and social status of the artist. Only your active support will ensure that the Code (or similar legislation on the status of the artist) will be introduced in the House of Commons.

The proposed Code will effect fundamental changes in significant areas of Canadian law at the federal level and in areas of federal jurisdiction.

The principle objective of the Code is to make it official federal government policy to:
... recognize the professional status of the artist (and his or her contributions) to the enrichment and continued development of the cultural, political, social and economic fabric of Canada as a nation.

The Code defines an "artist", in part, as someone who:

... practises an art and offers his/her professional services for remuneration as a creator, interpreter or performer in . . . fields of artistic endeavour (visual, performing, audio-visual, and literary arts).

In its introductory section, the Code defines terms, provides a statement of the fundamental principles governing the status of artists, and contains a section which deals with their professional recognition, economic and social rights.

An Evolving Federal Policy and Amendments to Legislation

Part II of the Code will be of particular interest to those who make their living as artists. It is divided into two parts. The first contains measures which aim to reshape the entire relationship between the government and artists.

Among other things, it provides that the government will amend all existing legislation and regulations (in consultation with artists) to promote and support the arts. And this will be true for future legislation as well. It provides for a base level of financial support for all artists.

Part II also sets out important changes. If the proposals contained in the Canadian Artists' Code become law, the **Income Tax Act** will be changed to recognise the unique circumstances which surround the artistic profession. Most importantly, losses and costs incurred by employed and self-employed artists will be allowed as deductions from all income. Project grants and travel allowances will be treated as income from "business".

Income averaging provisions will be allowed. All artistic organizations will be permitted to issue tax receipts for all donations.

All this will be planned and coordinated by a consultative committee made up of artists and representatives of the government.

Collective Bargaining, Freedom of Association and Recognition of Artists' Associations
Part III of the Code deals with collective bargaining and the freedom to organize professional artists' associations. It also describes the formation of a Recognition and Mediation Commission which would judge, administer and mediate questions arising from the collective bargaining process.

While this part of the Code will grant a strengthened legal status to existing guilds and unions, artists in disciplines which do not presently enjoy collective bargaining rights will be able to form bodies to represent them in negotiations concerning working conditions, fees and other areas. This measure is optional, and allows those who wish to do so, to organize for the right to recognition and negotiation.

Artists' associations will be empowered to defend and promote the economic, social and professional interests of their members, act as a collector and distributor for fees due to artists, and conduct research on their behalf and for their benefit.

The Federal Government and the Status of the Artist
Federal jurisdiction for collective bargaining in the arts is limited mainly to broadcasting. While the federal government can amend the Income Tax Act and the Unemployment Insurance Act, all other areas are under provincial jurisdiction. The Code would therefore serve as a guide to artists in each province, enabling them to lobby their provincial government for changes affecting the situation of artists, such as working conditions.

CACSA Committee Members

Paul Siren (Co-Chair), Henri-Dominique Paratte (Co-Chair), Serge Turgeon, Daphne Goldrick, Jean-Pierre Perreault, Pamela Hall, Linda Patterson Paley.

Alternates

Garry Neil, Sara Diamond, Joysanne Sidimus, Rudy Wiebe, Alex Pauk, Serge Demers, Claude Gauvin.

Special Advisors

Michelle d'Auray, Alex Pauk, Peter Weinrich.

General Secretary

Lise Legault

What the Code Means for You

- ownership of artistic creations
- freedom of expression
- a reasonable living
- free association
- collective bargaining
- a safe working environment
- social benefits
- "dual status" for tax purposes (i.e. consideration as both employed and self-employed)
- creative development through education systems
- professional development for artists
- improved access to the work of Canadian artists
- dignity and respect for artists will not be limited by gender, race, ethnic origins, sexual preference or physical abilities.

The CCA urges all artists, and Canadians interested in the well-being of artists, to fill out and send the attached response card. We need your support.

Response Card

- ☐ I support the Canadian Artists' Code
- ☐ I support the principle of legislation on social, economic and legal rights
- ☐ Please send me a copy of the Canadian Artists' Code
- ☐ Please send me more information on the Canadian Artists' Code and the Canadian Advisory Committee on the Status of the Artist

Mail to:

Lise Legault, General Secretary
Canadian Advisory Committee on the Status of the Artist

c/o Department of Communications
Journal Tower North
300 Slater Street
Ottawa, Ontario K1A 0C8

Name

Address

Postal Code

- ☐ I would like more information on the Canadian Conference of the Arts

Mail to:

Canadian Conference of the Arts
126 York Street, Suite 400
Ottawa, Ontario
K1N 5T5



Proposed bill on status of artists called 'cause to celebrate'

BY SARAH JENNINGS

Special to The Globe and Mail

TAWA

WORK WILL begin immediately on a new bill to give artists in Canada professional legal status and rights to social benefits and collective bargaining that they now lack, Communications Minister Marcel Masse announced on Wednesday. If passed, the comprehensive legislation would be the first of its kind in the world.

The project, which has been under study for 13 years, has the personal support of Prime Minister Brian Mulroney. Last October in the House of Commons, the Prime Minister stated that the government would "move as quickly as we

can . . . to deal with the legitimate needs of the artistic community." This week, at a luncheon for members of the arts community who worked on the proposal, he said this was "the first of 15 rounds in the process."

Although still a long way from becoming law, spokesmen for the arts community called the proposed bill "a cause to celebrate."

The plan will give artists legal status that will allow them rights under the Canada Labour Code and the Unemployment and Income Tax Acts, which are now available to other Canadian workers. It also proposes to recognize the "different" nature of artists' work by establishing a separate Artists Accreditation Board rather than compelling artists to come under the jurisdiction of the Canada La-

bour Relations Board. For the first time the question of self-employed versus employed artists will be addressed, with benefits designed for each. The act would also include a definition of "artist."

One benefit under the proposed law would be that artists represented by certified professional associations would have the right to be considered employees for unemployment insurance purposes, in certain circumstances.

The financial benefits for artists are not immediately apparent — employed artists will be able to deduct only \$1000 a year for expenses against income from their art. However, the proposed bill will "reflect the way artists actually make their living," according to Richard Stursberg, assistant deputy minister for arts policy. He added that "the complicated set of

arrangements under present laws don't fit their working patterns."

Garry Neill, secretary-general of the performers' union, ACTRA, called the announcement "an important building block for the future."

Paul Siren, President of the Canadian Conference of the Arts and a longtime arts activist, agreed that it was "a significant first step." He pointed out that the proposals dealt with artists "as human beings" and veered away from the preoccupation with property rights inherent in many current issues such as copyright. He cautioned, however, that "there is still much work to be done."

Masse has come in for widespread praise for his work on the bill, including favorable comment from his opposition opponents. At a press conference, Liberal

MP Ron Duhamel praised the minister's intentions. But he added "the minister is more progressive than his friends in cabinet in this regard and that's the concern."

So far, Masse has achieved few of his legislative goals for this session of Parliament. Asked when a bill on the status of artist could be expected, Masse jokingly passed the question to his bureaucrats. Skeptics who have observed the minister's poor batting average in getting his bills on to the house's jammed legislative schedule feel this new law could be a long time coming.

However, arts spokesmen such as Keith Kelly, executive director of the CCA, are more optimistic. Kelly predicts the bill will be tabled in the fall and should pass within a year.

**Government Response
to the Report of the
Standing Committee on
Communications and Culture
Respecting the Status of the Artist**

May 1990

Introduction

The report of the Standing Committee on Communications and Culture proposes the foundation for a bill on the status of the artist. An analysis of the socio-economic conditions of professional artists in Canada led the committee members to make many observations and propose eleven recommendations for improving the socio-economic and legal status of artists.

The committee justifiably points out the "role that artists play in the development of our Canadian identity, culture and economy". It notes that our laws, programs and our social and administrative measures do not sufficiently reflect the specific working conditions of artists. Although the cultural sector contributes a great deal to the Canadian economy, the committee members stressed that artists do not receive their fair share of economic benefits, and consequently, few artists succeed in making a living from their art.

If the Government were to adapt laws and programs mindful of the needs of artists, the committee is of the opinion that artists would be greatly encouraged in their desire to become more self-reliant. We share this opinion. In addition, the committee proposes complementary initiatives which would contribute to the cultural environment and increase broad public interest in culture.

Finally, the Standing Committee's report proposes administrative and structural solutions, particularly with respect to labour relations, access to social programs, new fiscal measures, increasing public awareness of the arts and recognizing the professional status of artists.

The Government subscribes to the basic principles of a bill on the status of the artist, as set out by the Standing Committee. Moreover, it shares the committee's sense of urgency and plans to accord priority to the preparation of a bill on the status of the artist, consistent with the commitment made by the Prime Minister in the House of Commons on October 31, 1989:

"This Government will proceed as quickly as we can to ensure that the legitimate needs of the artistic community are met for the first time in Canada. . . With the support of all Members of this House, I am sure that, in the near future, the Canadian Government will be able to draft a bill that reflects these wishes . . . of the Canadian arts community."

It is time that we recognize, within the framework of an Act on the status of the artist, the contribution which artists make to the excellence of our social life, to our cultural identity and to the vitality of our economy.

Issues

Canadians are either employees or self-employed. However, this does not reflect the professional reality of artists, who can often exhibit characteristics of both at once. Legal recognition of the special working conditions of artists is one of the fundamental aims of the action we propose to take.

For some time, artists have grouped together in associations for the negotiation of minimum working conditions and rates. However, artists and their associations are vulnerable to investigation and prosecution under the Competition Act since only unions of employees have the right to negotiate collective agreements. Legal recognition of the right of self-employed artists to associate and to negotiate minimum employment conditions is the second objective of our initiative.

This double legal recognition has been the subject of many reports, research projects and analyses which led to many of the same recommendations: the Royal Commission on National Development in the Arts, Letters and Sciences (Massey-Levesque), the Canadian Advisory Committee on the Status of the Artist, the Federal Cultural Policy Review Committee (Applebaum-Hébert), the Disney Report (1978), the Task Force on the Status of the Artist (Siren-Gélinas) and numerous reports from the Standing Committee. These documents point out that, despite a growth in the arts of which Canadians can be proud, our laws do not always adequately reflect the essential contribution which artists make to the development of our society.

In response to many of these recommendations, and cognizant of the expectations of the arts community, the Government of Canada has undertaken since 1984 many initiatives and measures in co-operation with the arts community:

- 1) Amendments to the Copyright Act to allow creators and copyright holders to strengthen protection of their moral and economic rights.
- 2) Creation of the Public Lending Right Commission to compensate Canadian authors for the public use of their works held in libraries. This program is administered in large part by artists.
- 3) Increased funding to the Canada Council.
- 4) Creation of the Canadian Advisory Committee on the Status of the Artist. This committee was established to follow up on one of the major recommendations of the Report on the Status of the Artist. The committee advises the Government on measures it should take to promote and improve the situation of professional artists in Canada.

5) Establishment of mechanisms, in co-operation with the Department of Employment and Immigration, to provide more resources to the cultural sector for training and integration into the labour market, as well as establishment of an interdepartmental committee with the same purpose.

6) Tax measures: Salaried musicians are allowed to deduct capital cost allowance and expenses incurred in respect of the purchase and maintenance of their instruments;

7) Original prints are exempt from federal sales tax;

8) Recognition of artists' special working conditions in the Interpretation Bulletin 504R, published in the Canada Gazette. This Bulletin allows for more flexibility in determining eligible expenses and reasonable expectation of profit. Moreover, Interpretation Bulletin IT-311 clarifies the right of musicians and other performing arts professionals who are self-employed to deduct certain expenses related to their professional activities.

These improvements in administrative practices were made in recognition of the real working conditions of artists. However, these improvements do not always completely and equitably satisfy the basic needs of artists.

The Government therefore intends to continue to pursue this course of action. Using the Standing Committee's report as a valuable frame of reference, we plan to base our initiatives on its recommendations.

Legal recognition of artists' special working conditions and their resulting professional status will be a landmark in the relationship between the Government and the arts community in Canada. This will place Canada at the forefront of the international community in this area.

The Government proposes two series of initiatives:

- a bill on the professional status of the artist which officially recognizes the specific working conditions of artists;
- a series of measures in response to the recommendations which need not be dealt with through the proposed bill.

The Government of Canada is aware of the leadership role it must play in the development of policies, principles and programs in arts and culture. We strongly hope that our concerns and our initiatives will be echoed by the provinces, which, in matters under their jurisdiction, can greatly improve the situation of artists - witness the adoption of two Quebec statutes, Bill 90 and Bill 78, on the status of the artist.

Recommendations of Standing Committee

Recommendation 1: Recognition of the specific working conditions of artists

Recognizing the important role that artists play in the development of our Canadian identity, culture and economy, and the unique conditions of work affecting them, that the federal Government improve the socio-economic condition of Canadian artists by adapting legislation and programs to the real circumstances of artists, thereby enabling them to assume their full role and contribution in society.

Government response

Culture is founded on the works of our creators and performers. Artists safeguard our identity, allowing us to comprehend more deeply our heritage and revealing us to one another by expressing our perceptions, beliefs, history and values.

Without our performers and creators, our cultural industries would convey only the expression of foreign culture. Film, theatre, television, radio, literature, painting, music - none of these would express our thoughts, psychology or experiences of Canadian life.

In the post-industrial age, the vitality of our society depends more and more on intellectual activity in the scientific, economic and cultural spheres. Our cultural successes affirm our specific identity. In turn, our goods and services have become unique and, therefore, more competitive in international markets characterized by increased homogeneity. It is therefore incumbent on the Government to create a cultural environment which specifically promotes creativity.

We must recognize, however, that although our artists are vital to our cultural identity and competitiveness, creators and performers are all too often poorly and irregularly compensated for their work. Their income does not reflect their high level of training, experience or the strict discipline they impose on themselves. Why? On the one hand, artists' working conditions do not correspond to those of most Canadians, for whom the tax laws and social programs were designed. On the other hand, these conditions are not taken sufficiently into account in the designing and application of our laws and programs.

The Government plans to table a bill on the status of the artist. By legally acknowledging the specific working conditions of artists and recognizing the right of artists to form associations and negotiate minimum conditions of work, the proposed bill will establish a place for artists in our labour relations legislation. Furthermore, legal recognition will emphasize the importance of their contribution to the

development of Canadian society.

Recommendation 2: Public awareness of the arts

That, in the context of global arts policy and in consultation with the arts community, the Minister of Communications initiate and promote policies and programs to develop arts awareness in Canada.

Government response

Artists derive the major share of their artistic income from the sale of works or from performances and not from Government subsidies. The viability of a work or creation depends on the recognition of a public which appreciates art, takes an interest in innovation and participates in artistic life.

Although the size of the public interested in the arts has increased at a remarkable rate for some years, this rate has not kept pace with the explosion of artistic activities. We are working to rectify this imbalance. For example, the Cultural Initiatives Program of the Department of Communications takes into account, more than ever, the increasing need for training and financial support towards the distribution and marketing of our cultural products.

Any arts awareness strategy must be based on an educational system that is open to the arts. In this regard, the Canadian Government encourages the provinces to adopt energetic measures which would increase the presence of the arts and artists in our schools.

The presence of the arts in broadcasting constitutes another important link in expanding the audience for the arts. To this end, we have, among other initiatives, established a committee on the arts and broadcasting which will develop the basic elements of a strategy aimed at making the arts more accessible to the public through broadcasting.

With regard to policies and programs to promote the arts, in the light of numerous consultations with the artistic community, we believe that we must first have useful data on the consumer. To this end, we are currently undertaking an exhaustive study, the Canadian Arts Consumer Profile, in co-operation with the provinces. The information it will yield on the profile of attitudes of Canadians toward the arts, including international comparisons, will be widely disseminated to arts organizations to enable them to target better their respective promotional campaigns.

In addition, the Department of Communications has committed itself, in co-operation with the artistic community and the Department of Revenue, to improve the

assessment practices of tax auditors across the country with respect to the specific professional conditions of artists.

In conclusion, the Government is in favour of this recommendation and will act accordingly.

Recommendation 3: Recognition of the professional status of the artist

That legislation on the status of the artist be established to recognize the professional status of the artist and to give certified professional associations representing self-employed artists working in areas of federal jurisdiction, the right of collective bargaining as allowed under the Canada Labour Code.

Recommendation 4: Recognition of the status of self-employed professional

That the proposed legislation on the status of the artist presume that, for income tax purposes, artists who are represented by certified professional associations are self-employed and that the Income Tax Act be amended accordingly.

Government response

We have combined recommendations 3 and 4 since they are related. Creative artists are, as a rule, self-employed professionals and this deprives them of access to unemployment insurance. Moreover, most of these artists, notably self-employed, non-members of associations, do not have access to private social benefit plans either. In addition, their professional expenses are high and this situation is made worse by the irregularity of their already small incomes.

For their part, performing artists must have a variety of jobs and do not enjoy regular income. They also incur professional expenses. For this reason, they wish to benefit from a tax status which allows them to deduct some of these expenses.

Various associations representing self-employed professional artists negotiate minimum conditions and rates for their members. However, artists negotiate in a labour relations context that, strictly speaking, has never been recognized by labour legislation even though existing administrative practices increasingly reflect their specific working conditions. Moreover, these associations remain vulnerable to investigations and prosecution under the Competition Act since only unions representing employees have the right to negotiate collective agreements.

With regard to taxation, there has also been an improvement in Government administrative practices. Through its interpretation bulletins, the Department of Revenue has made significant efforts to recognize in practice the specific professional conditions of artists.

However, there is still an uncertainty as to their fiscal treatment due to the lack of precise legislative measures. This reduces their capacity for long-term financial planning.

It is important to recognize officially the overall working conditions of artists.

Association membership status

The draft legislation will give an independent administrative board, the Canadian Artists' Association Certification Board, the mandate to certify associations representing self-employed professional artists to enable them to negotiate and implement work contracts setting out minimum employment conditions. The bill will ensure that artists can negotiate without fear of being prosecuted under the Competition Act. The Board will have jurisdiction over self-employed artists and not over employees as defined by the Canada Labour Code.

Tax status

The Government will also propose amendments to the Income Tax Act stipulating that employed artists will be eligible to deduct actual expenses incurred in the exercise of their artistic activity, up to a maximum of \$1,000 or 20% of their income from artistic employment.

The deductibility of expenses by an employed artist will not be tied to an artist's membership in a certified association. This represents a widening of the scope of recommendation No. 4 of the Standing Committee Report to the effect that only professional artists who are members of an accredited association be eligible for the tax status in question. If this type of relation were established, professional artists who are not members of a certified association (and there are many of them: writers, painters, sculptors, etc.) would not be able to take advantage of the provision.

Finally, an Advisory Council on the Status of the Artist will be created. It will have the mandate to advise the Minister on the professional status of the artist.

Recommendation 5: Legal employee status for unemployment insurance purposes

That the proposed legislation on the status of the artist give artists represented by certified professional associations the right to be an employee for unemployment insurance purposes on that part of the income generated from salaried employment and that the Unemployment Insurance Act be amended accordingly.

Recommendation 6: Private social benefit plans for creative artists

That the Minister of Communications explore the demand for and the viability of establishing private group benefits plans for creative artists.

Government response

The Government has closely examined these two recommendations. In its opinion, many problems would be raised by a formal provision deeming professional artists to be employees for the purpose of access to public social programs.

First of all, a number of major social programs, such as workers' compensation, fall under provincial jurisdiction. Consequently, it would be difficult for the Government of Canada to act.

The establishment of such a provision would also impose serious financial and administrative burdens on many engagers and even on artists: mandatory deductions and contributions, administrative forms, additional expenses for those who retain the services of Canadian artists which they would not incur if they had foreign artists under contract.

In view of these considerations, the Government prefers another approach. With regard to access to private social programs, there are two groups of artists: those belonging to associations that offer private social benefit plans; and self-employed, unaffiliated artists who have access only to universal health care and pension programs.

The Government recognizes that self-employed artists ought to be able to gain access to private social benefit plans in the same manner as other Canadians in a similar situation. However, the Government recognizes that there are a certain number of self-employed artists, notably those who are not members of professional associations, that do not have access to private benefit plans because they cannot afford the required premiums. The Government accepts the recommendation of the

Standing Committee on this issue and will give the Canadian Advisory Council on the Status of the Artist the mandate to propose options to solve this problem.

In addition, the Department of Communications is committed to working closely with the Department of Employment and Immigration to expand the cultural component of the Canadian Jobs Strategy (CJS) by improving access by artists to training and retraining programs associated with the CJS and the Labour Market Development Strategy. It will thus enable the artistic community to benefit further from training and retraining funds.

This will in no way affect the mandate of the working group on training that the Minister of Communications recently set up since it is broader. The working group will be kept informed regularly of developments on the issue of access to the Canadian Jobs Strategy.

Finally, Employment and Immigration Canada will continue to examine the eligibility criteria of the Unemployment Insurance Program with a view to expanding coverage to artists within the framework of the Unemployment Insurance Act.

Recommendation 7: Recognition of the principle of fair compensation for the public use of artists' works

That the proposed legislation on the status of the artist include a provision recognizing the principle that Canadian authors, translators and illustrators should receive fair compensation by the Government for the free use of their works in Canadian libraries.

Government response

The Government recognizes the principle that artists should receive fair compensation for the free use of artistic work, which is a testament to its recognition of the contribution which artists make to the development of society.

Recommendation 8: Donations of works of art to charitable organizations or the Crown

That the tax system provide financial incentives for visual artists to make charitable donations of their works of art to charitable organizations or to Her Majesty.

Government response

Under the Income Tax Act, artists who make a gift of their work from their inventory to a charitable organization or the Crown may claim a tax credit. The same applies to a bequest by a deceased artist. However, because the cost of the art work may have been deducted in an earlier year, the income inclusion associated with the gift may neutralize the beneficial impact of the tax credit.

In response to the Standing Committee's recommendation on tax incentives for artists, the Government will propose amendments to the Income Tax Act stipulating that the tax credit available to artists in respect of a gift from their inventory to institutions and public authorities designated under the Cultural Property Export and Import Act (during the lifetime of the artist, or as a bequest from his estate) will be computed based on the fair market value of the work as determined by the Canadian Cultural Property Review Board, without that value being included in income. In order to be eligible, the donation will have to be declared culturally significant by that Board.

Recommendation 9: Protection against bankruptcy

That the proposed legislation on the status of the artist provide for a bankruptcy protection program for self-employed artists.

Government Response

The Government is prepared to protect royalties flowing from the copyright of self-employed artists against bankruptcies of cultural industries with which they contract and to propose the best means to reach this objective.

Recommendation 10: Artists' accounts

That the proposed legislation on the status of the artist give self-employed artists the right to stabilize their income by setting aside a part of their artistic income in an "Artist Account" on which tax liability would be deferred, and that the Income Tax Act be amended accordingly.

Government Response

The Government recognizes that one of the most acute problems for artists has been the fluctuation in their income from year to year.

However, since the publication of the Siren-Gélinas report on the Status of the Artist, the Government has introduced important amendments to the Income Tax Act. For example, income tax reform, including the lowering of marginal tax rates and the decrease in the number of tax brackets from ten to three, can significantly reduce the adverse consequences of fluctuations in income which artists may experience. Moreover, pension reform has introduced a mechanism by which artists can average their incomes for retirement purposes by reducing their tax burdens in peak income years.

These changes have improved the fiscal status of artists, which is why the Government questions the necessity of artists' accounts at this time. In light of this, the Departments of Communications and Finance will review the beneficial impacts of income tax reform and pension reform on the tax situation of artists in order to determine the need for specific income averaging for artists.

Recommendation 11: Priority of the proposed legislation

That the Minister of Communications give the highest priority to the drafting and tabling of legislation on the status of the artist and to the other associated measures which are either recommended in this report or which were referred to in the Minister's statement before the Standing Committee on Communications and Culture.

Government Response

The Government is in agreement with the Standing Committee. In recognition of the contribution of artists to the economic, social, cultural and political development of our society and to ensure that our legislation better reflects the specific conditions of artists' working lives, the Government will table a bill on the professional status of the artist in the near future.

Conclusion

We believe that these legislative and administrative measures will not only improve the social and economic conditions of artists but will also provide artists with the means to help themselves and to earn a better living from their art.

The Government, which has been guided by the Canadian Artists' Code in developing its initiatives, intends to confer legal recognition on the professional status of the artist, a recognition that reflects the essential contribution of our creators and performing artists to the development of our society.

6.

FOR ACTION

REPORT TO: Chairman and Members
Arts Advisory Sub-Committee

FROM: Mrs. Lynn Dale, Secretary
Arts Advisory Sub-Committee

DATE: 1990 June 7

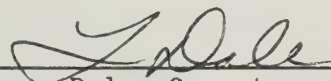
COMM FILE:

DEPT FILE:

SUBJECT: Special Task Force: Hamilton Place Theatre

RECOMMENDATION:

That the Chairman or his designate be appointed to the Special Task Force established by HECFI to review the history and mandate of Hamilton Place Theatre.



Lynn Dale, Secretary
Arts Advisory Sub-Committee

FINANCIAL IMPLICATIONS: (IF NONE, STATE N/A)

N/A

BACKGROUND:

As attached.

JUN 05 1990



Hamilton
Entertainment
and Convention
Facilities Inc.

101 York Boulevard
Hamilton, Ontario
Canada L8R 3L4
Tel. 416/527-7900

May 31, 1990

Parks and Recreation Department
Arts Advisory Committee

Mrs. Lynn Dale - Secretary

Dear Sirs:

Re: **Special Task Force:**
Hamilton Place Theatre

At the May 18, 1990 meeting of the Board of Directors of The Hamilton Entertainment and Convention Facilities Inc. the following motion was approved:

"That a Special Task Force be established to review the history and mandate of Hamilton Place Theatre; and

That the Task Force have representation from the Arts Advisory Committee, Parks and Recreation Department, H.E.C.F.I. and the Regional Municipality of Hamilton-Wentworth; and

That until such time as the Task Force completes its review the 1991 rental rate increase be tied to the inflation rate."

It should be noted that the intent of the Board was such that one representative from the Hamilton Place tenant group be invited to take part in the Task Force; and that the 1991 rental rate increase refers to office space only.

H.E.C.F.I. is pleased to provide secretarial service, the Hamilton Place Board Room and refreshments for all Task Force meetings.

Once a representative of the Hamilton Place tenants, Arts Advisory Committee and the Region have been appointed by their respective groups, an initial meeting will be scheduled. This will be coordinated by a secretary appointed by H.E.C.F.I.

May 31, 1990

Correspondence re: Task Force

Page 2

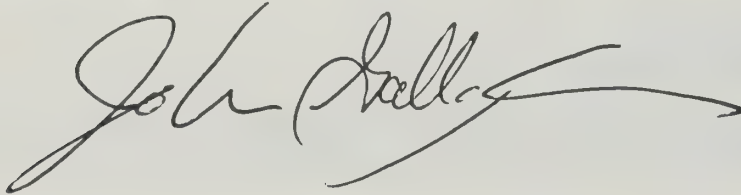
A suggested 'first' agenda would include:

- (i) Election of Chairman and Vice-Chairman
- (ii) Schedule of Meeting Dates
- (iii) Terms of Reference
- (iv) Target for Completion: October 1, 1990
(to coincide with the City's and H.E.C.F.I.'s budget preparation)

I look forward to the first meeting of the Task Force; and to the ultimately improved communication which will be generated by this special committee.

Sincerely,

HAMILTON ENTERTAINMENT AND
CONVENTION FACILITIES INC.

A handwritten signature in black ink, appearing to read "John Gallagher", with a long, sweeping horizontal stroke extending to the right.

Alderman John Gallagher
Chairman of the Board

:he

MAY 09 1990



Hamilton
Entertainment
and Convention
Facilities Inc.

FOR INFORMATION ON

9.

MEMO TO: Mrs. Susan K. Reeder
Acting Secretary
PARKS AND RECREATION COMMITTEE

FROM: Patricia Bennett
Secretary
H.E.C.F.I. Board of Directors

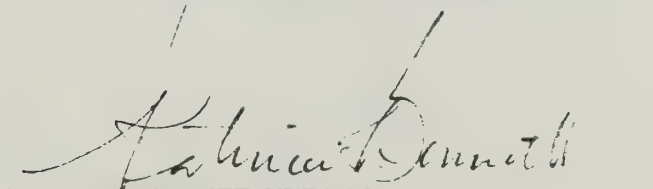
DATE: May 4, 1990

SUBJECT: USE OF HAMILTON PLACE AND COPPS COLISEUM
MARQUEES BY ART GROUPS

In reference to Section 10 of the SECOND Report for 1990 of the Parks and Recreation Committee the issue of use of Hamilton Place and Copps Coliseum Marquees by art groups was referred to the H.E.C.F.I. Board of Directors.

The following motion was carried at the March 16, 1990 Regular Meeting of the H.E.C.F.I. Board of Directors:

**THAT CITY FUNDED ARTS ORGANIZATIONS HAVE ACCESS TO THE
HAMILTON PLACE AND COPPS COLISEUM MARQUEES AT NORMAL RATES TO
PROMOTE THEIR PROGRAMS.**



Patricia Bennett

L. Sage, Chief Administrative Officer
B. Sugden, Director of Culture and Recreation
C. York, Arts Co-ordinator, Culture and Recreation

Corporation of the City of Hamilton

Memorandum

TO: Mrs. P. Bennett, Secretary
HECFI Board of Directors

YOUR FILE:

FROM: Mrs. Susan K. Reeder, Acting Secretary
Parks and Recreation Committee

OUR FILE:
PHONE: 546-2753

SUBJECT: USE OF HAMILTON PLACE AND COPPS COLISEUM
MARQUEES BY ART GROUPS

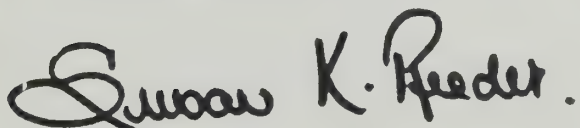
DATE: 1990 February 14

Please be advised that Hamilton City Council at its meeting held Tuesday, 1990 February 13, APPROVED Section 10 of the SECOND Report for 1990 of the Parks and Recreation Committee, as follows:

10. That the following recommendation of the Arts Advisory Sub-Committee be referred to the HECFI Board of Directors for their consideration:

That City funded arts organizations have access to the Hamilton Place and Copps Coliseum marquees to promote their programs free, or at a reduced rate.

Would you please ensure that the appropriate action is taken with respect to this matter.



SKR:mjw

c.c. Miss C. J. Coutts, Secretary
Arts Advisory Sub-Committee

Mr. R. Sugden
Director of Culture and Recreation

Ms. C. York
Arts Co-ordinator
Department of Culture and Recreation

CAY ON HBL A05
CSI PIA 1990
URBAN/MUNICIPAL

K.E.
CITY CLERK

J.J. SCHATZ
DEPUTY CITY CLERK



THE CORPORATION OF THE CITY OF HAMILTON
OFFICE OF THE CITY CLERK

Ms. Ruth Greenwood
Urban Municipal Collection
2nd Floor
Hamilton Public Library

L8N 3T4

TEL: 546-2700
FAX: 546-2095

1990 August 28

URBAN MUNIC. AL

AUG 27 1990

GOVERNMENT DOCUMENTS

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE

Thursday, 1990 September 06
9:30 o'clock a.m.
Room 233, City Hall

Lynn Dale, Secretary
Arts Advisory Sub-Committee

A G E N D A:

1. Minutes of the Arts Advisory Sub-Committee meeting held 1990 July 27
2. Chairman's Report (no copy)
3. Co-ordinator's Report (no copy)
4. Art in Public Places - Policy Draft - Definitions
5. Review Process for Arts Grants Applications
6. Budget Submission for 1991 (no copy)

7. **G.S.T. Workshop (no copy)**
8. **Hamilton Arts Award (no copy)**
9. **Regional Arts Policy - Liz Robinson (no copy)**
10. **Information Items**
 - (a) **Mandate and Guidelines for Sub-Committee**
 - (b) **Art in Public Places Policy**
 - (c) **Facilities - St. Marks Church**
 - (d) **Regional Chairmans Task Force on Sustainable Development**
 - (e) **Ad Hoc Committee - Commonwealth Square Summers Lane**
11. **Other Business**
12. **Adjournment.**

Friday, 1990 July 27
9:30 o'clock a.m.
King's Forest Golf Club

The Arts Advisory Sub-Committee met.

There were present: Mr. C. Renaud, Chairman
Mr. P. Mandia, Vice-Chairman
Ms. S. Greenspan
Mrs. J. Malseed
Mr. B. Mason
Ms. C. Nemeth
Mr. B. Powell
Ms. L. Robinson

Regrets: Alderman M. Kiss
Alderman D. Christopherson
Mr. G. Mallory
Ms. L. Morris
Mr. J. Gaul

Also present: Ms. C. York, Arts Co-ordinator
Mrs. M. Havelka, Manager of Heritage Services
Ms. J. Rapsavage, Parks and Recreation Citizens
Advisory Sub-Committee
Ms. K. Daniels, Ministry of Culture & Communications
Miss C. Coutts, Acting Secretary

In calling the meeting to order, Mr. Chuck Renaud, Chairman, presented a verbal status report on his recent trip as part of the Culture and Recreation Department Sports Exchange with the Ukraine. Mr. Renaud stated that the Hamilton Children's Drawings were presented at a Uzhgorod City Council meeting and that they will be put on display at a local college. The Committee was further informed that Mr. Renaud met the Director of Culture for the Ukraine and that two Committee members had been invited to a Theatre Conference in the Ukraine this August. Mr. Renaud added that the Ukraine is very interested in establishing more cultural exchanges. After considerable discussion with respect to this sports and culture exchange, the Committee **APPROVED** the following recommendation:

That the Arts Advisory Sub-Committee support and endorse the Parks and Recreation Citizen's Advisory Sub-Committee's recommendation for the City of Hamilton to host the 1993 World Children's Olympics.

Mr. Bill Powell, on behalf of the Committee thanked Mr. Renaud for representing this Committee and the Arts in Hamilton at this cultural exchange.

Ms. C. York, Arts Co-ordinator, reported that works of 10 local artists will be on display in conjunction with the Canusa Games and the Greater Flint Arts Council in Flint, Michigan. With the Games being held in Hamilton in 1991, it is hoped that works of Flint artists will be on display in Hamilton. Mr. Bill Powell on behalf of the Festival of Friends offered his services to assist with this cultural exchange should they be required.

Ms. York further informed the Committee that Toronto's 1996 Olympic bid contains a good cultural component and that the documentation which will be sent to the Olympic Committee will include something from Hamilton.

With respect to the Cadillac-Fairview Sculpture Competition, the Committee was informed that the Committee overseeing this Competition has met and that the project is coming along very well. The Arts Co-ordinator will keep the Committee informed of its progress.

Attendance

1990 World
Children's
Olympics in
Uzhgorod, Ukraine

Endorse Parks and
Recreation
Citizen's Advisory
Sub-Committee to
host 1993
Olympics in
Hamilton

Cultural Exchange
in Flint, Michigan
in conjunction
with Canusa Games

1996 Olympic Bid
- Cultural Component
includes Hamilton

Cadillac-Fairview
Sculpture competi-
tion

Hamilton Place
Task Force to
Review Mandate of
Hamilton Place

Mr. Chuck Renaud informed the Committee that the Hamilton Place Task Force met on 1990 July 24 to review the mandate of Hamilton Place. The Committee was informed that Mr. Paul Jaggard is the Chairman of this Committee and the Vice-Chairman is Mr. Bill Tidball. Mr. Peter Mandia questioned the composition of the Committee and inquired as to why a member of Theatre Aquarius (the only tenant of Hamilton Place that is not on this Task Force) has not been invited to participate on this Committee. Mr. Renaud will bring this up at the next Task Force meeting.

Committee to present
ideas on Mandate
for Hamilton Place

The Committee was informed that the target date for the completion of this Task Force is 1990 October 1 and the Chairman suggested that by the next meeting that each member of this Sub-Committee present their ideas of what the mandate should be for Hamilton Place and that comments be sent to Mr. Renaud by 1990 August 1 so that they can be incorporated into his report to the Task Force.

Suggested changes
to City's Grant
Application and
Policy-Refer to
Grant Review
Group

Discussion then ensued on the proposed changes to the City's Grant Application and Grant Policy as discussed and agreed upon at previous meetings. After considerable discussion the Committee APPROVED the following recommendation:

That the suggested changes by the Arts Advisory Sub-Committee to the City's Grant Application and Grant Policy be forwarded to the Parks and Recreation Committee to be referred to the Grants Review Group.

Arts Co-Ordinator
Position-Permanent
City Position

The Arts Co-ordinator stated that she will include a written statement of the grant review process and a request for a \$4,000.00 discretionary budget for the Arts with the above-mentioned recommendation.

Mrs. Marilyn Havelka, Manager of Heritage Services, informed the Committee that the Arts Co-ordinator's position will be going to City Council on 1990 July 31 for approval as a permanent position.

Culture and
Recreation Department
Organization
Chart

The Arts Co-ordinator will bring to the next meeting, the organization chart of the structure of the Department of Culture and Recreation for the information of the Committee.

Adjournment

There being no further business, the meeting then adjourned.

Taken as read and approved,

Mr. C. Renaud
Chairman
Arts Advisory Sub-Committee


C.J. Coutts
Acting Secretary

4.

FOR ACTION

REPORT TO: Mrs. Lynn Dale, Secretary
Arts Advisory Sub-committee

FROM: Cheryl York
Arts Co-ordinator

DATE: 1990 Aug 14
COMM FILE:
DEPT FILE: AAS-Act

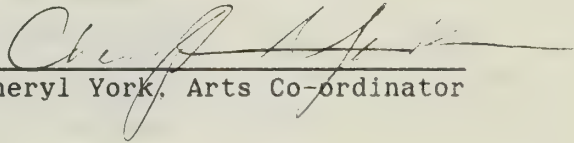
SUBJECT: Art in Public Places Policy Draft

FINANCIAL IMPLICATIONS: (IF NONE, STATE N/A)

N/A

RECOMMENDATION:

That the definitions of the terms PUBLIC PLACE and PUBLIC ART (as attached to this report) be approved by the Arts Advisory Sub-committee for inclusion in the Art in Public Places Policy Draft.


Cheryl York, Arts Co-ordinator

BACKGROUND:

The Art in Public Places Policy Steering Committee has discussed and formulated definitions which, it is felt, are necessary to the policy. Mr. Lorne Farr of the City Solicitor's Department has also commented on the definitions.

ART IN PUBLIC PLACES POLICY DRAFT

1.0 DEFINITIONS

- * 1.1 Publicly Accessible Property - PUBLIC: Government buildings and lands, or portions thereof, accessible to the general public including but not limited to lobbies, hallways, public rooms, adjacent exterior approaches and plazas, public highways, roadways and easements, specified parks, exterior architectural treatments and major public sight lines.

- * 1.2 Publicly Accessible Property - PRIVATE:
 - (a) Exterior or outdoor areas of privately owned/controlled buildings and land which are accessible to the public for a minimum of 18 hours per day. These areas may include but are not limited to exterior building surfaces, walkways, plazas, and major public sightlines.

 - (b) Interior areas of privately owned/controlled buildings which are accessible to the general public for a minimum of 12 hours per day. These areas may include but are not limited to lobbies, courtyards and malls.

NOTE: 1.1 and 1.2, for the purposes of this policy, hereinafter will be termed "PUBLIC PLACE".

- 1.3 For the purposes of this policy, PUBLIC ART is defined as: creative works and/or designed amenities which are intended for installation and meaningful integration in public places as previously defined; which are temporary or permanent; which are constructed in traditional or contemporary materials and forms.

* Both 1.1 and 1.2 are based, in part, on the definitions used in the public art policy of Los Angeles.

FOR ACTION

5.

REPORT TO: Mrs. Lynn Dale, Secretary
Arts Advisory Sub-committee

FROM: R. Sugden, Director
Department of Culture & Recreation

DATE: 1990 Aug 07
COMM FILE:
DEPT FILE: AAS-Act

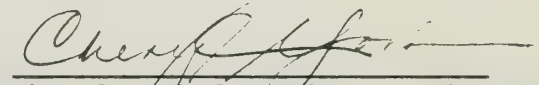
SUBJECT: Review Process for Arts Grants Applications

FINANCIAL IMPLICATIONS: (IF NONE, STATE N/A)

N/A

RECOMMENDATION:

That the draft report entitled "Arts Grants: Application Review Process" be approved for attachment as an addendum (1990) to the POLICY FOR THE ARTS.


Cheryl York for Robert Sugden

BACKGROUND:

With the approval of the Finance and Administration Committee (1989), the Arts Advisory Sub-committee reviewed and commented on grants applications from arts organizations in January/February 1990. The sub-committee's comments were the subject of a report to the Grants Review Group.

Incorporating the attached report into Hamilton's official arts policy will assist the Arts Advisory Sub-committee in making elected and appointed officials, arts organizations and the general public aware of the process by which grants applications are reviewed.

Official approval and public disclosure of the review process has been demonstrated in other cities which have mandated arts advisory bodies (e.g. Toronto, London, Edmonton, Buffalo).

c.c. M. Havelka
C. York
K. Beattie, Treasury Dept.

DRAFT

ARTS GRANTS: APPLICATION REVIEW PROCES

1. PROLOGUE

1.1. The Arts Advisory Sub-committee requests that the City of Hamilton continue to approve the sub-committee's role in the review of arts grants applications.

1.2 This report will outline the review process from the sub-committee's perspective. It is the wish of the sub-committee that it fulfill an advisory role to the Parks and Recreation Committee and to Council by providing information and comments, and an advocacy role to the arts community by supporting the excellence, diversity and vitality of the arts in the City of Hamilton.

1.3 The sub-committee supports the use of City funds for grants to arts organizations. This is consistent with the policy's stated principles, i.e. [^]arts

- ° Partnerships
- ° Excellence
- ° Awareness and Appreciation
- ° Fiscal Responsibility
- ° Access.

(See attached.)

1.4 The original policy objectives 12, 13, 14, 15, 18 (Funding section) are herein revised for presentation as an addendum in the 1990 updated version of "POLICY FOR THE ARTS". (Objectives 12, 13, 14, 15 and 18 are attached for your reference.)

2. CRITERIA OF GRANTS POLICY AND APPLICATION FORM

The applicant must initially meet the criteria as defined in the above-noted documents. The Grants Co-ordinator, Treasury Department, screens all applications upon receipt to ensure that criteria are met, e.g.

- ° applications received on or before the published deadline
- ° information accurate and complete
- ° audited statements attached to application as required.

3. REVIEW PERIOD

Submitted applications from arts organizations are available at City hall to members of the Arts Advisory Sub-committee over a period of three weeks. It is expected that sub-committee members will avail themselves of this opportunity to study the documents.

4. REVIEW PROCESS

- 4.1 The information supplied by applicants will be treated in strictest confidence.
- 4.2 The municipal guidelines concerning conflict of interest will be respected. Members of the sub-committee with a direct interest in any application for funds will declare this information and abstain from commenting on the application.

4.3 Comments from the sub-committee will be forwarded to the Grants Co-ordinator and the Grants Review Group in the form of a report. The comments will be based on the following considerations:

- a) Need and purpose of City funding: benefits to the organization and to the City of Hamilton if funding is approved; impact on organization if funding is not approved.
- b) Managerial and fiscal competence as demonstrated by Board of Directors, professional staff capabilities, strength of volunteer programmes and review of financial documentation.
- c) Quality of programmes and/or activities.
- d) Ability to attract support as demonstrated by funding from other public and private sources.

5. ROLE OF THE ARTS CO-ORDINATOR

5.1 The Arts Co-ordinator will act as a liaison between the Grants Co-ordinator and the sub-committee; between the Grants Review Group and the sub-committee.

5.2 The Arts Co-ordinator will assist the sub-committee during the review with the provision of information relevant to the grants process.

FUNDING

- (a) To encourage the equitable distribution of available grant monies;
- (b) To encourage the development of responsible accounting among arts grant applicants and recipients.

Objective #13

FUNDING

To encourage a partnership between the arts community and the City of Hamilton in the evaluation of arts grants.

Objective #14

FUNDING

To encourage and facilitate annual financial planning in arts organizations.

Objective #15

FUNDING

To ensure that arts grants increases reflect the annual rate of inflation.

Objective #18

FUNDING

To encourage a measure of self-reliance and entrepreneurship in the operation of all arts organizations.

3.0 POLICY

3.1 Principles

The development of an arts policy for Hamilton was shaped by the following five major considerations:

Partnerships

The City of Hamilton recognizes that it is one agency among many, that it shares responsibility for local arts development, and acknowledges that co-operation with its partners would be in the best interests of all concerned.

Excellence

The City of Hamilton encourages the pursuit of excellence in the creative efforts of individuals and organizations at all levels of artistic activity.

Awareness and Appreciation

The City of Hamilton has a responsibility for enhancing and facilitating the general public's awareness of, and appreciation for, the local arts environment.

Fiscal Responsibility

The City of Hamilton supports all efforts to address the issue of responsible financial management and planning on the part of the arts community in the conduct of its business.

Access

The City of Hamilton has a role in ensuring public access to arts activities, services and venues.

3.2 Mission Statement

The City of Hamilton will promote an environment for its citizens which encourages processes leading to creative achievements; which provides access to artistic experiences; which enhances and acknowledges the vital role played by the arts in the life of this community.

3.3 Objectives, Policy Directions, Strategies

Relationships.....	(Objectives 1 - 4)
Facilities.....	(Objectives 5 - 8)
Programmes.....	(Objectives 9 - 10)
Funding.....	(Objectives 11 - 20)
Implementation.....	(Objective 21)

10(a)

INFORMATION REPORT

TO: Mrs. L. Dale, Secretary
Arts Advisory Sub-committee

FROM: C. York, Arts Co-ordinator

SUBJECT: 1) Mandate of the Sub-committee
2) Guidelines For Sub-committee Members

DATE: August 20, 1990

The attached text is a discussion document for the members of the Sub-committee. It represents a revision of the Terms of Reference approved by the Parks and Recreation Committee on 12 December 1989 and a description of general roles and responsibilities for members of the Arts Advisory Sub-committee.

C. York

c.c. M. Havelka

MANDATE - ARTS ADVISORY SUB-COMMITTEE (Revised Sept. 1990)

1. To act in an advisory capacity to the Parks and Recreation Committee on the arts and on arts related matters.
2. To monitor and review on a regular basis the "Policy For The Arts" and to meet annually with the arts community for its input and information.
3. To administer the Hamilton Arts Award annually.
4. To provide an annual review regarding grants applications from arts organizations.
5. To liaise and communicate with other arts groups and agencies both within and outside of Hamilton in order to promote co-operative responses concerning arts issues and to encourage joint programmes where feasible.
6. To promote community-wide appreciation for and access to the arts.

ARTS ADVISORY SUB-COMMITTEE

GUIDELINES FOR MEMBERS

I. ROLES AND RESPONSIBILITIES

- 1.0 The composition of the Arts Advisory Sub-committee will attempt to reflect the broad spectrum of arts interests in the community, including but not limited to, theatre, dance, music, literature, the visual arts and mixed media disciplines.
- 2.0 Members are expected to share their skills and expertise as concerned volunteers.
- 3.0 The Arts Advisory Sub-committee may provide representatives to sit on other civic committees and external bodies concerned with the arts.
 - 3.1 1) These representatives shall be selected by the Sub-committee as a whole and by secret ballot if necessary.
 - 2) These representatives shall present regular reports to the Sub-committee concerning committee activities.
 - 3) All members are expected to sit upon various internal and external committees, as required.
- 4.0 The Chairperson, or in the absence of the Chairperson, the Vice-Chairperson shall act as the spokesperson for the Arts Advisory Sub-Committee. The Chairperson may delegate this authority if it is deemed appropriate, due to another member's greater expertise or interest in an issue or due to the absence of the Chairperson. The Chairperson shall report to the Parks and Recreation Committee.

II. GUIDELINES FOR CONDUCT OF MEMBERS

Sub-committee members shall:

- 1.0 Conduct themselves in such a manner whereby the reputation and standing of the Arts Advisory Sub-committee is upheld and enhanced.
- 2.0 Regard as confidential all information contained in documents relating to applications for grants submitted by artists and arts organizations to the City Treasury Department.

- 3.0 Disclose a conflict of interest in any matter that may be presented to the Sub-committee and abstain from discussion or voting in such matters.
- 4.0 Obtain Sub-committee or staff approval prior to making any verbal or written public statement which purports to be the view of the Sub-committee.
- 4.1 Personal views shall be acknowledged as such.
- 5.0 Obtain prior approval from the Sub-committee, before initiating or offering tacit or active support to any project which might involve the Board, or a Department of the Corporation of the City of Hamilton.
- 6.0 Endeavour to attend all regularly scheduled meetings and advise the Secretary when unable to do so. Members will be requested to resign in the event that:
 - (i) three consecutive meetings are missed
 - (ii) a majority of meetings throughout the year are missed

III. GUIDELINES FOR MEETINGS

- 1.0 The Sub-committee will be composed of eleven citizen members, plus two representatives of City Council.
- 1.2 Members will be expected to serve a term of three years and may serve a maximum of two consecutive terms.
- 1.3 A term will extend from January 1 of the first year to December 31 of the third year.
- 1.4 Notice for new members will be posted in the Hamilton Spectator in October, for appointment by the Parks and Recreation Committee in November/December.
- 1.5 At the end of the second term a member may reapply, only after an absence of at least one year.
- 1.6 In the event that a vacancy exists before a term has ended, the Sub-committee may recommend a replacement to the Parks and Recreation Committee.
- 2.0 Meetings of the Sub-committee will be scheduled on a monthly basis.

- 2.1 Additional or alternate meetings may be held at the discretion of the Chair.
- 3.0 A record of Meetings will be kept by a representative of the City Clerk, acting as Secretary.
- 4.0 Officers of the Board (Chairperson, Vice-Chairperson, Sub-committee Chairpersons) will be elected, by secret ballot, at the first meeting of the Sub-committee held at the beginning of a new term of service.
- 5.0 The Chairperson will endeavour to meet with the Arts Co-ordinator and Secretary prior to each regular meeting to review agenda items and determine the necessity for meeting.
- 6.0 A quorum shall consist of a simple majority of the total members.
- 6.1 If within 30 minutes of the time called for the meeting, there is no quorum, the meeting will stand adjourned, pending the next regular meeting or call of the Chair.
- 7.0 Only members present at the meeting will vote. If a conflict of interest exists involving a member, that member will declare a conflict and refrain from discussion and voting.
- 8.0 Members who make a motion will provide a written copy of their motion to the Secretary, by the end of the meeting. (Municipal Handbook sec. 9 (1))
- 9.0 The Rules of Order of the Sub-committee will, as far as practicable, follow those of City Council. (Municipal Handbook sec. 33 (5), secs. 8 - 29)
- 10.0 General meetings of the Sub-Committee will be open to the public.
- 11.0 Amendments to the Mandate or Guidelines for Members shall be proposed, in writing, and circulated among the members, in advance of the next scheduled meeting.
- 12.0 To ensure its relevance, the Mandate should be reviewed every three years.

IV. EDUCATION AND TRAINING

- 1.0 All new members will attend an Orientation session designed by the Cultural Services Division.

- 1.1 Other members are encouraged to attend and provide input.
- 1.2 As part of their orientation, members should receive a Manual of policies and procedures, a recent copy of the Municipal Handbook, and a copy of "Policy For The Arts".
- 2.0 Subject to the relevance and availability of funds, a representative of the Sub-committee should attend an arts-related workshop or conference, held within reasonable driving distance.
- 2.1 Member delegates will be expected to provide a written summary for distribution among staff and Sub-committee members.
- 3.0 New items for discussion should be brought to the attention of the Chairperson and Secretary, prior to a meeting, so as to begin any required research and provide accurate information for the meeting.

FOR INFORMATION

10(b)

REPORT TO: Mrs. Lynn Dale, Secretary
Arts Advisory Sub-committee

FROM: Cheryl York
Arts Co-ordinator

DATE: 1990 August 13
COMM FILE:
DEPT FILE: AAS-Inf

SUBJECT: Art in Public Places Policy

FINANCIAL IMPLICATIONS: (IF NONE, STATE N/A)

N/A

BACKGROUND:

The attached draft is for inclusion in the September 13/90 Agenda for the Art in Public Places Steering Committee.


Cheryl York Arts Co-ordinator

Attach.

c.c.: M. Havelka

MISSION STATEMENT

The City of Hamilton will initiate a public art programme to encourage public art projects which will humanize and enhance the urban environment.

PRINCIPLES

A public art policy and programme for the City of Hamilton is based on the same general principles as the municipal arts policy (POLICY FOR THE ARTS), i.e.

PARTNERSHIPS

The City of Hamilton recognizes that it is one agency among many, that it shares responsibility for local arts development, and acknowledges that co-operation with its partners would be in the best interests of all concerned.

EXCELLENCE

The City of Hamilton encourages the pursuit of excellence in the creative efforts of individuals and organizations at all levels of artistic activity.

AWARENESS AND APPRECIATION

The City of Hamilton has a responsibility for enhancing and facilitating the general public's awareness of, and appreciation for, the local arts environment.

ACCESS

The City of Hamilton has a role in ensuring public access to arts activities, services and venues.

OBJECTIVES

- 1) To encourage Hamilton to excel as a humane, efficient and pleasing environment for the well being and enjoyment of residents and visitors through the many forms and purposes of public art.
- 2) To provide a climate in which public art is a means of integrating artistic expression into the public domain.
- 3) To initiate and encourage participation and dialogue among all affected interest groups regarding the appearance and use of public places.
- 4) To support, through public art projects, opportunities for the education and cultivation of audiences for the arts.
- 5) To promote the concept of co-operative funding mechanisms which involve government and the private sector for the implementation of a public art programme.
- 6) To support an objective selection process within the public art programme.
- 7) To assume responsibility for the professional maintenance of permanently installed public art.

FOR INFORMATION

10(c)

REPORT TO: Mrs. Lynn Dale, Secretary
Arts Advisory Sub-committee

FROM: Cheryl York
Arts Co-ordinator

DATE: 1990 August 15
COMM FILE:
DEPT FILE: AAS-Inf

SUBJECT: FACILITIES: St. Mark's Church

FINANCIAL IMPLICATIONS: (IF NONE, STATE N/A)

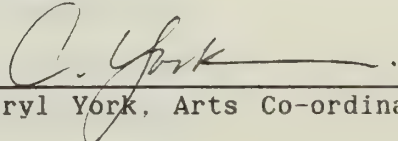
N/A

BACKGROUND:

Please provide the attached proposal from Hamilton Artists Incorporated to sub-committee members for discussion at the September 6/90 meeting.

Ontario Municipal Board Hearings will be held regarding the St. Mark's Church property from August 27 - August 31/90 in City Hall Council Chambers.

The results of the hearings will be communicated to the sub-committee when they are released.


Cheryl York, Arts Co-ordinator

Attach.

August 8, 1990

Proposal: Hamilton Artists Inc.
to Robert Sugden
Culture and Recreation Department
City Hall

Introduction: The Hamilton Artists Inc. would like to submit for your approval and support, a proposal regarding the future of St. Mark's Church at Bay and Hunter Streets.

History: We have been located for 15 years at 143 James Street N. in Hamilton where we have about 1500 sq. ft. of exhibition/office/performance space. We need to move from that space for 2 reasons. The space is inadequate to our growing needs; and the owner who recently passed away made it quite clear that his estate will not keep the building, and therefore our future there is not guaranteed.

Proposal: We propose the following. That because of the proximity to the downtown area and to the Art Gallery of Hamilton, to pedestrian traffic and cultural and tourist activity that the building be dedicated primarily to the visual arts. That the city renovate St. Mark's Church as exhibition/office/performance space. That part of the basement be given over to Printspace, an affiliate of the Hamilton Artists Inc. which provides print making instruction and facilities to Hamilton area artists. That a sculpture court/garden be established in the existing garden area of the church with a mandate that would encourage sculptors to submit proposals for work that is compatible to a garden theme. That this be done with the long term view that the "culture" part of the Culture and Recreation Department someday be expanded so that the church would become a recreation centre devoted to cultural activities for residents of Ward 1 and beyond. In the meantime the Hamilton Artists Inc. would occupy the building for at least 10 to 15 years. It would endeavour

while fulfilling its mandate to establish the site as an arts facility and to forge permanent links to the community through programming initiatives.

The Hamilton Artists Inc. currently pays \$150 per month rent and the Printspace also pays \$150 per month. We are aware of the fact that at this rate we have been subsidized for 15 years by a private sector sponsor. We are prepared to negotiate increased rental rates for an improved facility and for an increase to 2000 to 3000 square feet of useable space not including Printspace. Printspace requires an additional 800 square feet (approximately).

Conclusion: It is our hope that this document be a flexible starting point for a constructive dialogue that might finally satisfy the needs, not just of our own organization but those of a larger community.

The Hamilton Artists Inc. has two staff members, one part time staff member and is supported by the Canada Council the Ontario Arts Council and the City of Hamilton. Further information is available on request.



Robert V. Mason
President, Hamilton Artists Inc.

Citizens asked for their vision of area's future

By ERIC McGUINNESS
The Spectator

REGIONAL CHAIRMAN Reg Whynott is asking a panel of 16 citizens and three councillors to come up with a vision of what Hamilton-Wentworth should be like in the next decade and the next century.

Starting next week, the group is expected to spend two years gathering ideas and producing a report that will form the basis of a new official plan and new economic development strategy for the region.

In announcing membership of the Regional Chairman's Task Force on Sustainable Development, Mr. Whynott said yesterday there is no precise definition of sustainable development.

It's sometimes explained as development that meets needs of the present without compromising the ability of future generations to meet their own needs, he said.

But then he put it more simply by telling the members, "Let's make certain that we plan properly now so we don't muck everything up for the future."

Hamilton Councillor Don Ross, who will chair the task force, said his aim was to "come up with a working document, a living, breathing document — one we will use, not put up on a shelf somewhere... a document for the year 2010 or 2020."

"I really am concerned about the environment and the future of my children and their children."

His definition for sustainable development was "the environment and economy married."

Forty-five applicants were interviewed; Mr. Ross said those not in the core group will be invited to serve on subcommittees.

A similar task force on affordable housing is holding a community conference June 16, and plans for the new group include an environmental conference this fall. The proposed timetable calls for a draft report in August 1991 and a final report by May 1992.

Hamilton Councillor Terry

Cooke and Flamborough Councillor Don Granger are the other elected officials on the task force.

Among the 12 men and four women who will work with them are: Jerome Nriagu of Ancaster, a federal research scientist in Burlington; McMaster University engineering professor Robert Korol of Dundas; Dave Wilson, president of the Hamilton and District Labour Council; Jeannette Walkem of Waterdown, member of the Hamilton Council of Women; and Peter Earle, director of communications and public affairs for Dofasco Inc.

Brian McHattie of Dundas represents the Hamilton Naturalists' Club; Gavin Smuk of Flamborough is first vice-president of the Hamilton-Wentworth Federation of Agriculture; Donald Lamont of Carlisle is executive director of the Ontario branch of the Kidney Foundation of Canada; and Judith McCulloch is executive director of the Hamilton Foundation.

Also on the task force are Peter Dawson of Stoney Creek, chairman of the Rotary Club of Hamilton's environment committee; Jim McDonald, chairman of the Conserver Society of Hamilton and District; Susan French of Burlington, who heads the district health council; and Gil Simmons, a member of the Hamilton harbor stakeholders' group.

Peter Ashenhurst represents the home builders' association; Mark Boyak, the real-estate board; and John Michaluk is manager of the Royal Bank's regional corporate banking centre.

10(e)

Corporation of the City of H
Memorandum

TO: Mayor Robert M. Morrow

YOUR FILE:

FROM: Mrs. Lynn Dale, Acting Secretary
Planning and Development Committee

OUR FILE:
PHONE: 546-2728

SUBJECT: AD HOC COMMITTEE - COMMONWEALTH SQUARE
SUMMERS LANE

DATE: 1990 August 01

Subjoined for your information and appropriate action please find a copy of Item 11 of the THIRTEENTH Report of the Planning and Development Committee which was adopted by City Council at its meeting held Tuesday, 1990 July 31.

Would you please take the necessary steps to execute the directions of City Council with respect to this item.

*T. Agnew
per L. Dale*

cc: City Council Members
Chairman and Members,
Planning and Development Committee
Mr. Gabe Macaluso, Managing Director/C.E.O. H.E.C.F.I.
Mr. D. Godley, Co-ordinator CAPIC
Mrs. G. Pacey, Secretary, DAP Committee
~~Secretary, Arts Advisory Sub-Committee~~
Secretary, Crystal Palace Sub-Committee
Mr. Robert F. Swain, Director, Art Gallery of Hamilton
Mr. Keith Rielly, Director, Hamilton Board of Education
Mr. A. Georgieff, Director of Local Planning

11. (a) That an Ad Hoc Committee of the Planning and Development Committee be established to review and co-ordinate the entire issue respecting the future use of Commonwealth Square and Summers Lane.
- (b) That the Ad Hoc Committee be comprised of the Mayor, Chairman and members of the Planning and Development Committee, members of City Council, appropriate City and Regional staff, and that the following interested parties be invited to participate on the Ad Hoc Committee: H.E.C.F.I., C.A.P.I.C., Downtown Action Plan Committee, Crystal Palace Sub-Committee, Arts Advisory Sub-Committee, the Art Gallery, the Board of Education and others as required.

URBAN/MUNICIPAL

ORATION OF THE CITY OF HA

Ms. Ruth Greenwood
Urban Municipal Collection
2nd Floor
Hamilton Public Library

MEMORANDUM

TO: Chairman & Members
Arts Advisory Sub-Committee

FROM: Mrs. Lynn Dale, Secretary
Arts Advisory Sub-Committee

SUBJECT: NEXT ARTS ADVISORY
SUB-COMMITTEE MEETING

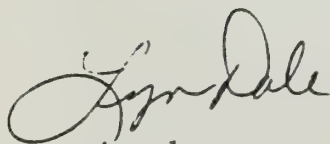
YOUR FILE:

OUR FILE:
PHONE: 546-2728

DATE: 1990 August 9

This will confirm that the Arts Advisory Sub-Committee at its meeting held 1990 July 27 agreed to cancel the regular scheduled meeting on 1990 August 16. Further, that the next meeting will be held on 1990 September 06 at 9:30 a.m. in Room 233 (agenda will follow under separate cover).

In the interim, I have attached a number of information items for your attention.


Attach.

URBAN MUNICIPAL

AUG 15 1990

GOVERNMENT DOCUMENTS

Let's Count the Cash

by

Anne Robinson

Recreation Planner

Oliver, Mangione, McCalla & Associates Ltd.

Nepean, Ontario

"I'm an old financial manager. The instinct of the bookkeeper when I started work 60 years ago was: 'First count the cash in the till. That's the only thing you can rely on; the rest you have made up.' There's something to this."

Peter Drucker

When you count the cold hard cash spent on the visual and performing arts at the municipal level as part of the recreation budget . . . the truth is, it's not a large line item. There's been a lot of flurry in the eighties over arts policy and evidence of tremendous growth in arts activities, but the proportion of dollars spent by municipalities on creative, intellectual pursuits, as opposed to physical, athletic recreation, is very definitely weighted toward the latter.

The Ontario Arts Council notes not only growth in the diversity and number of arts organizations but the Council estimates that arts-related employment in 1981 was almost equivalent to employment in agriculture. From 1961 to 1981, the fine arts audience rose from twelve per cent of the Canadian population to twenty-eight per cent, or 5.1 million people.² As Naomi Lightbourn, Community Arts Development Officer with the Ontario Arts Council, notes, "The major change in the arts in Ontario – at both the community and professional level – is growth. There has been growth both in quality and in quantity."³

Chartrand predicts continued growth in the arts. He bases this on four fundamental demographic changes that are having a dramatic effect on the nature of the economy and in turn on the arts. "In summary, four fundamental changes in the profile of the population – urbanization, increasing levels of education, increasing participation of women, and aging of the population – are all contributing to a change in the nature and pattern of the economy, including a rapid increase in participation in arts-related activities."⁴

The following 1988–89 comparative analysis contrasts arts policy within the recreation departments of five of the eleven municipalities in the Regional Municipality of Ottawa-Carleton; namely Cumberland, Kanata, Gloucester, Nepean and Ottawa. This research, firstly, compared the municipalities' support of the arts through staffing, funding, services and facilities. Secondly, the study aimed to delineate the primary role of the municipality toward the arts from the perspective of the municipal policy makers. Thirdly, the study looked at how arts policy objectives would be met in the future and more specifically, whether a re-prioritization of existing parks and recreation budgets

could meet tomorrow's growth in the arts. If senior municipal employees, having some responsibility for arts policy, saw a role for municipal involvement in the arts as a part of their leisure delivery system, then how did they foresee paying for it?

BACKGROUND

While governments are the principal funders of non-profit arts activity at 56 per cent of total funding,⁵ municipal contributions are still far below provincial and federal support. This means that while municipal support for the arts has significantly increased, its overall share has changed very little.

Chartrand describes two phases of public support to culture over the last twenty years. The 1960's to mid 1970's were dominated by federal support,⁶ principally through the Canada Council. During the mid-seventies to mid eighties, the provinces played an increasingly dominant role. Chartrand's research also indicates that the majority of local government support has been directed at amateur arts and not the professional performing arts.⁶

Zuzanek administered three consecutive studies in 1976, 1982, and 1985, of Ontario municipally-elected officials to gauge their political support for arts activity. He found that over the three surveys and nine years, recreation and culture continued to occupy a lower priority ranking than other municipal services. Also, newly elected officials were not any more favourable to the arts and the arts "appeared to be seen by elected municipal officials as more 'over-funded' than most other municipal services. The readiness to single out arts as a service that gets 'too much' public support was considerably greater in smaller communities than in the larger cities."⁷ Thus the additional paradox – the smaller communities that give the least think that what they give is too much and the larger centres that give more, think it is too little.

RECREATION MANDATE

"Recreation is a social service in the same sense that health and education are social services, and its purpose shall be:

- a) to assist individual and community development;
- b) to enhance social functioning; and
- c) to improve the quality of life.⁸

This statement of recreation purpose emerged in 1974, was accepted by the Federal government in 1979 and later by other provinces. This recreation statement interprets health as the physical, mental and social well-being of the individual and recognizes that although recreation is an individual matter, it often requires collective action. This collective action, in turn, strengthens and reinforces the character and fibre of the community.

The difficult economic circumstances of the late seventies sparked a reflection of purpose and direction within the parks and recreation field. Goodale raises this intrinsic query in "Prevailing Winds and Bending Mandates".⁹ He urges a realignment of purpose and action suggesting that, historically, the principal function of government was the reallocation of resources, "making resources, thus opportunities, available in forms not otherwise provided, and for people who would not otherwise have access."¹⁰ Goodale suggests that parks and recreation departments of late have emphasized efficiency—reducing costs, increasing revenues, moving toward market equity and the entrepreneurial spirit—rather than public service.

Godbey posits the central importance of leisure in today's society but warns that people are no longer looking for quantity but demanding quality. "If leisure is important, it will require cutting back some services which can't be done right (and taking the heat for it) and improving what remains."¹¹ This means not doing more with less but doing less better. Unfortunately, 'less' is weighted toward physical recreation and hopefully, the concentration in the nineties will be to more than merely keeping the arts on the recreation agenda.

A recent analysis of Canadian health services admonishes the cultural emphasis on winning and the hazards of this fixation. The study notes that approximately 25 per cent of all accidental injuries brought to an emergency department are recreation related and between the ages of 10 to 24 the figure leaps to 50 per cent.¹²

Finally, Smith details the three origins of pleasure, namely, sensory, expressive-cortical and intellectual-cortical or deriving pleasure solely from intellectual activity. He argues for a re-emphasis away from the physical forms of recreation or sensory pleasures. Smith writes, "Few people would seriously suggest that we should not worry about preserving open-space natural beauty; nor would they suggest that we can completely ignore physical health. The issue is one of relative emphasis, of budgets and of program resources."¹³

It cannot be refuted that the bulk of municipal recreation resources have subsidized physical recreation. Yet, to reflect on the statement of purpose of recreation, the arts do assist individual and community development, enhance social functioning and improve the quality of life. Under the recreation mandate is the municipality not obligated, then, to encourage and nurture the human, intellectual

side of recreation as Smith suggests? Is there not a dire need to not only balance the scales but also attend to quality as Godbey contends, and move the art class out of the basement that has no windows? Can this be done in a way that gives opportunity where there was none before, providing a public service as Goodale reminds us? If the philosophical musings made by these authors are salient, then there must be an honest effort by municipalities of all sizes, in the nineties, to push toward a re-alignment of future recreation resources toward the arts.

METHODOLOGY

For the purposes of this comparative analysis, the arts were specifically defined as the performing and visual arts, meaning dance, theatre, music and visual or craft work. This definition was used as the terms are readily identified and because the visual and performing arts are frequently the initial and primary focus of the smaller municipality.

Nineteen municipal employees were interviewed using a focused interview followed by an attitude survey measured on a Likert scale. The attitude survey consisted of thirty-five statements with four dimensions: a) what is the role of the government toward the arts? b) who does arts policy benefit? c) what is the process? and d) what priority does arts policy have?

Finally, public policy was considered to be anything governments choose to do or not do. This means not only the stated or explicit objectives and strategies but what the government is or is not doing, spending or not spending.

COMMUNITY PROFILE

The Regional Municipality is characterized by a) the presence of numerous governments—11 local governments, a regional and federal government juxtaposed the province of Quebec, with another region and the City of Hull b) a service based economy with government, tourism, high technology, and two universities c) a highly educated labour force and d) a higher than average standard of living.

In 1961, approximately 11 per cent of adult Canadians had some post secondary education. In 1985, it was almost one-third. By the year 2000 it is projected to be almost 40 per cent. The Ottawa-Carleton region is already significantly higher than these Canadian averages with Kanata at the top with 62.5 per cent and Nepean at 61.3 per cent. All five municipalities have over 50 per cent of their adult population with some post secondary education. This factor alone is probably the best indicator of future participation in arts activities.

There was consensus across all five municipalities that interest in the arts had definitely grown over the past ten years. This increase was especially, and not unexpectedly, prevalent where arts facilities had been added such as the Centre Cultural d'Orleans, or Centrepont Theatre in Nepean.

Through 1988 budget expenditure comparisons (Figure 1), it was possible to rank the five municipalities according to arts expenditure as a percentage of total departmental

expenditure. From the least to most percentage spent on the arts: Cumberland and Kanata were at 1.3 per cent, Gloucester 1.6 percent, Ottawa 2.9 per cent and Nepean 7.1 per cent. On a per capita basis: Cumberland spent \$.70, Kanata spent \$1.53, Gloucester \$1.70, Ottawa \$3.21 and Nepean \$8.20.

The complimentary municipal arts staff growth was capsulized by one staff member, "We've now grown from a pimple on the behind of the beast to a cyst!" Another analyzed that politicians were "talking with their mouths but not acting with their pocketbooks . . . arts spending is maybe one per cent of our Department's total recreation budget."

Role of the Department

The role of the municipality fell into four categories: 1) coordination 2) building and maintaining facilities 3) funding and 4) staffing. Some of the results included:

- everyone interviewed thought the municipality should bring together the local businesses and arts communities with the objective of broadening support for the arts
- 90 per cent thought the municipality was closest to the people and could best assess needs
- 63 percent thought the municipalities should be doing arts research
- 84 per cent thought municipalities should contribute to the capital budgets of arts organizations
- 42 per cent (primarily Ottawa and Nepean) felt the major role of the municipality was to build facilities
- 79 per cent felt a percentage of every municipal construction budget should be set aside for the purchase or commission of art work
- 68 per cent did not think funding was the most important role for municipalities
- 95 per cent felt staffing should include professionals to facilitate arts groups
- 74 per cent felt the staff complement should program in the arts.

"Help the community to help themselves" has been the adage of recreation departments in the late seventies and eighties. This was a move from the specialist to the generalist, from provision of services to facilitating services. This community development philosophy came through in the interviewees' descriptions of the delivery orientation. Most municipalities were in the middle but striving toward community self-sufficiency, except for Gloucester which very much espouses and has developed a community development orientation.

There was some confusion as to what employees perceived as the primary role of their department towards the arts. Within the same department were such diverse answers as, 'we are a facilitator for community interests and directions' to 'we do construction, maintenance and operation of open space and buildings' to 'we are an advocate at City Hall for recreational needs.'

This was corroborated by the results of the attitude scale. From the perspective of the interviewees, those ben-

efitting from municipal support should first be the participant as opposed to the artist. Seventy eight per cent did not put professional interests before audience or participant interests. The notable exception was the City of Ottawa whose staff did exhibit more empathy to the needs of the professional artist.

In the end, the municipality must be a leadership model. Just as the child catches the parent in 'do as I say, and not as I do', so the municipality must not be an advocate and then not act. Where there are gaps not being met by the arts organizations, it will be necessary, at least in the short term, and perhaps in the long term, for the municipality to be a catalyst and a direct program provider. This means not only encouraging and supporting, but doing.

Underlying these roles, most importantly, the municipality must know the philosophic premises on which it is basing its action. Interestingly, the Kanata community has made this very request for an enunciation of philosophy in its recent Arts Feasibility Study. If the municipality supports the amateur, recreational arts, as it has done traditionally, then this immediately implies a direction for resources and priorities. If the municipality believes, as Lasch purports, in returning craftsmanship to work, or quality instead of quantity, then new building or park development plans are approached with a creative spirit and integrated frame of mind. If the municipality believes in the merit concept, then it will have to abandon its user pay policy and subsidize some aspects of the arts, realizing that there is a demand but that fees cannot cover costs. Without a cultural or arts policy, a municipality can still have a healthy cultural milieu. Without a philosophy, the municipality flounders for it lacks a backbone on which to build its role and actions.

PRIORITY SETTING AND BUDGETS

Establishing priorities eventually translates into resource allocations and budgets, regardless of whether it is within a written or unwritten policy. Most (89 per cent) of the employees saw the budget process as having some variance to the previous year, but no major re-allocations. None of the five municipalities had a per capita arts funding formula in place. Gloucester's cultural policy had pushed for this but, to date, without success.

Given the scenario of continued growth in the arts but a finite recreation budget, and asked how these needs would be met in the future, the municipalities had a variety of approaches. The City of Ottawa saw its sports needs and capital expenditure coming to fruition which would free money for the arts. It also hoped the Region would begin to fund such agencies as the Ottawa School of Art and festivals which would again free more money for new projects. Nepean cited future growth and tax monies as potential sources of funding. None felt an arts hotel tax was a strong possibility.

In Ottawa the process of setting priorities begins with staff analysis and assessment of community demand. The findings are relayed to senior management and the Com-

missioner. This group then does the final analysis and makes recommendations to Council.

Finally, and in many instances, the staff which worked directly with the arts organizations often viewed the priority setting process more suspiciously than senior managers. Staff comments in Ottawa often include 'the squeaky wheel gets the grease'; 'yes, we are developing a policy to plan more coherently and then along comes the Triple A baseball franchise'; 'we're often just putting fires out' or 'priorities here are based on tradition'.

There is also an inclination amongst municipal staff to rely on an arts council to sort, prioritize and assimilate the demands of all the constituent arts organizations. Not only is this an horrendous and precarious task for the arts council, the municipality is obligated to go further as it carefully balances the elitist/populist scale. That is not to discredit Arts Councils (for as the Ontario Arts Council has argued, communities with an arts council enjoy a greater awareness of the arts and better attendance at arts events.¹⁴), but it is to say that the municipality must accept part of the responsibility for assessing and directing arts services in the community.

It is the responsibility of the municipality to assess needs very carefully. Goodale's alignment of purpose and mandate is relevant here but Watamaniuk puts it more bluntly, "One of the key roles of the municipality in the cultural area should be to eliminate the elitist attitude that still exists in the arts today. When I arrived at St. Albert, my focus was just this. I tried to listen to everyone – not just the presidents of the various arts organizations ... Many people were intimidated by the way the arts programs were done ... I strongly felt it should be the municipalities mandate to ensure that art programs be available to everyone."

Neither explicit arts policy nor the existence of an arts board or council guarantees financial expenditure on the arts. Further, the presence of an arts policy does not ensure that there is equity between physical, social and mental forms of recreation. Priorities are said to flow from the community to staff. But staff, in their analysis of the priorities, refer to previous budgets – budgets that may not have had a large arts component. This is probably the biggest, single deterrent to arts development.

CONCLUSION

The barriers to increasing municipal arts spending are:

- 1) at the political level, the dilemma of addressing more pressing issues such as economic development, affordable housing, and environmental breakdown;
- 2) the inexplicit terminology of 'arts and culture' which disguises the underlying complexity of needs and issues;
- 3) the value laden nature of arts decisions;
- 4) the disregard for new agendas in the preparation of traditional line budgets.

Arts development in the 90's will not be considered in isolation from other issues. Gloucester's recent struggle to increase taxes, the pending federal GST legislation and the reduction of provincial grants to the municipalities, trans-

late to a warranted concern and caution in increased municipal spending. In turn, this distress over spiralling taxation will put more community pressure on the recreation department to balance the scales, re-allocating resources to the creative and intellectual avenues of recreation.

Governments are the principal funders of non-profit arts organizations (Bovey Report) and the provincial and federal governments, which have increased their arts spending significantly over the past two decades, are looking to the municipalities to increase their spending in the next decade.

Despite the fact that proper arts facilities are necessary, unfortunately, the specifications for them are not always as well articulated as football field dimensions – and this has prohibited development. There is, therefore, an onus on the arts community to lucidly enunciate its needs. Simultaneously, the municipality must begin to refine its concept of 'the arts', differentiating between groups and standards, and working against unfairly categorizing the area in a way that ignores the subtleties and complexities of the form. Ask the average recreation director what the requirements are for a painting studio and the chances of accurate and detailed knowledge would be much higher were the director asked about a soccer field.

Arts actions are value laden and complex. The tenuous relationship between the creative, free-spirited nature of art and the organized structure of policy is fraught with tension.

Should a city decide to move beyond the aesthetic vs. utilitarian debate, they may choose to integrate craftsmanship into their work – to make the visual arts an integral part of all recreation facilities, to take dance to the foyers of the arena and to peddle theatre at the sports camp. There needs to be a strengthening of the amateur arts at the local level and there are a host of possibilities. Unfortunately, the ideological questions are often ignored, and the issues become confusing and clouded. A discussion of these foundations, and some consensus and understanding, will help ease the tension inherent within arts policy.

From this comparative analysis, one of the most serious deterrents to re-allocating recreation resources is the nature and presence of incremental budgeting. It is impossible to incrementally increase an already small budget and affect change. The presence of major sports facilities requires on-going maintenance and repair funds. Consequently, once in place, future dollars are necessary to keep the structures operational. Re-prioritization will therefore mean re-thinking the direction of the overall leisure delivery system.

The factors in the 90's that will push municipalities to address the arts are:

- 1) community arts growth and demand
- 2) urbanization
- 3) higher education
- 4) pressure from cultural or arts sections within recreation departments
- 5) awareness by senior municipal staff of arts needs
- 6) an expanding municipal tax base.

FIGURE 1
ARTS PROFILE

	CUMBERLAND	KANATA	GLOUCESTER	NEPEAN	OTTAWA*
No. of NON-PROFIT VIS/PERF. ARTS GROUPS	10	20	20	15	146
PRIMARY ARTS* FACILITIES	(CUMBERLAND MUSEUM)	CHILDREN'S ART CENTRE	MIFO CENTRE	NEPEAN VISUAL ARTS CENTRE, CENTREPOINTE THEATRE, (NEPEAN MUSEUM) NEPEAN CREATIVE ARTS CENTRE	ARTS COURT, (BILLINGS ESTATE) MUNICIPAL DRAMA CENTRE
	(1)	(1)	(1)	(4)	(3)
3 LARGEST GROUPS	ARTS & CRAFTS GUILD, ARTISANS, CUMBERLAND ARTS COUNCIL	KANATA MUSIC ASSOC., KANATA LITTLE THEATRE, KANATA BALLET SCHOOL	MIFO, LES CHANSONNIERS, GLOUCESTER ARTS, COUNCIL	NEPEAN SYMPH ORCH., LES PETITS BALLET, NEPEAN LITTLE THEATRE	OTTAWA SCHOOL OF ART, OTTAWA COUNCIL FOR THE ARTS, GREAT CANADIAN THEATRE CO.
FULL TIME ARTS STAFF	0	0	1	6	7
GROSS ARTS EXPENDITURE	\$6,000 STAFFING \$12,600 MIFO	\$30,000 STAFFING \$4,000 CHILDREN'S ART CENTRE	\$36,000 STAFFING \$15,000 ARTS BD \$15,000 THEATRE CAMP \$15,000 ARTS FACILITY	\$367,600 THEATRE \$133,300 CULT. PROG. \$109,150 GRAH. PK CENTRE \$102,822 NVAC \$70,000 ADMIN	\$215,900 OPERATING \$396,600 PURCHASE OF SERVICE \$45,300 FILM & TV GRANT \$150,000 ART ACQUISITION
CITY WIDE GRANTS	-	\$65,000	\$600,000 (REC. GRANTS)	\$84,700	\$377,000
ARTS GRANTS	\$200	\$8,000	\$72,000 (THRU ARTS BD.)	\$2,300	\$112,100
TOTAL (NOT INCL. CAP.)	\$18,800	\$42,00	\$153,000	\$785,172	\$965,895
PER CAPITA ARTS EXPENDITURE	\$.70	\$1.53	\$1.70	\$8.22	* \$3.21
% OF DEPT. BUDGET	1.3%	31.3%	1.6%	7.1%	2.9%

FIGURES DO NOT INCLUDE REVENUES WHICH IN SOME CASES IS 100% OF DIRECT COSTS

* PRIMARY ARTS FACILITIES - PRIMARILY USED BY THE ARTS, NOT ALWAYS BUILT FOR THE ARTS, INCL. HERITAGE (1987 FIGURES + 5% TO GIVE 1988 ESTIMATE.)

PURCHASE OF SERVICE DID NOT INCLUDE FESTIVALS, (\$127,200)

SOURCE: INTERVIEWS, 1988 MUNICIPAL BUDGETS

Unequivocally, within the five Ottawa-Carleton municipalities studied, there is a higher than average interest and participation in the arts. Using post-secondary education statistics only, this is 60 + per cent of the adult population. Education and aging are inevitable demographic variables that will affect the future of arts development. But, community organization and pressure will also play a major role as equity or 'who gets what from the municipal pie' becomes the focus in the nineties.

From the perspective of municipal staff, there is a need for arts organizations to become more politically astute, less elitist, and more pragmatic in enunciating and working toward fulfilling their needs. In the 90's, arts groups should appreciate that senior municipal officials are extremely well-informed on the arts - a dramatic change from the early 1980's. At a recent meeting of senior recreation man-

agers; the arts were the point of considerable discussion and as one long-time manager remarked, five years ago the arts never would have been on the agenda.

Concurrently, there is also a prerequisite that municipal staff move beyond the 'facilitator' ideal to evaluate who is accountable and to what end. Municipal staff must begin to develop a data base over time, keep accurate records and have a detailed knowledge of the arts constituency, and an ability to integrate this into other recreation departmental or community initiatives. If there is going to be a re-prioritization within municipal parks and recreation budgets in favour of the arts, then there must be a vocal cross-section of the community, working in tandem with the municipal staff who in turn have built a philosophy, have a more specific notion of the municipal role and criteria on which to evaluate the department's progress and the community's



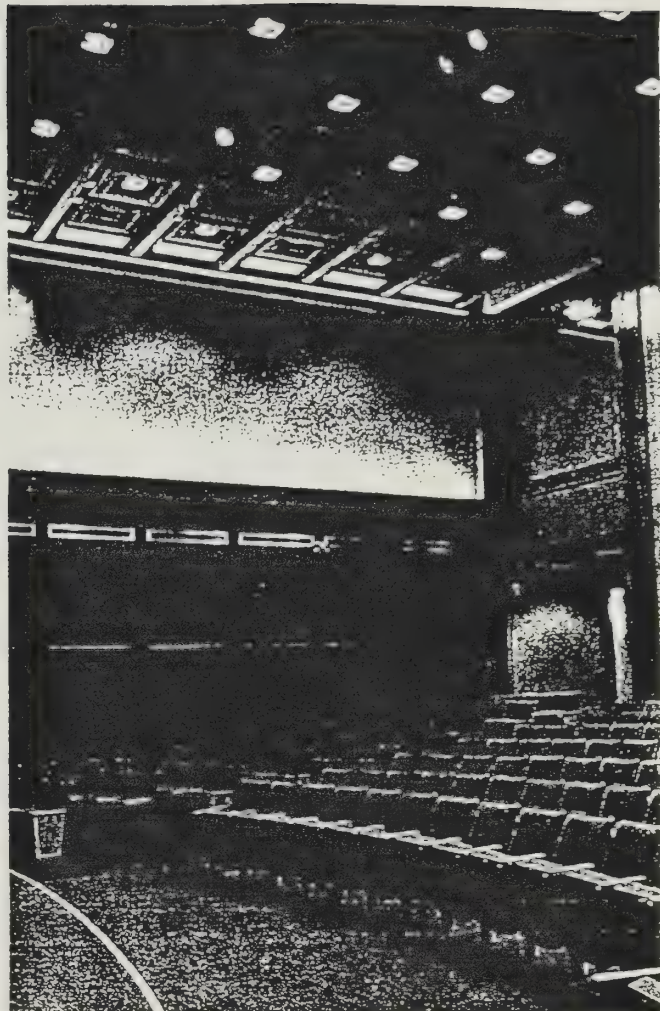
Cumberland Town Hall

Photo André Dessaint

progress. Recreation professionals must improve their data collection skills and measure registrations over time, check memberships and budgets over time, and have some means of accounting for funding. Inevitably, the taxpayers are going to demand it.

Finally, in the municipalities where there is an expanding tax base there is optimism that future dollars will be spent on the arts. Even in the City of Ottawa where growth is not as high, there was a feeling that capital sports projects were reaching fruition and this would release funds for arts development. Inevitably, some hard decisions are going to have to be made over the next decade and some groups and users will have to do without.

This comparative analysis tried to fairly compare arts policy across five municipalities, knowing completely that accounting procedures and organizational structures and processes differ and are unique to each administration. But in the final analysis, the dollars in the nineties will speak for themselves and the municipality will find its own blend of leisure services that reflect the special character of its community. Not every constituency will choose to be a St. Albert, spending \$38.50 + per capita on the arts. Both municipalities can no longer afford to ignore their creative and intellectual role in recreation.



References

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- ³ Lightbourn, Naomi, "Community Arts Development", *Recreation Canada*, Vol. 46, No. 2, May 1988, pg. 55.
- ⁴ Chartrand, Harry H., *The Arts and Local Government in the Post-Modern Economy*, Research Monograph, 1987, Canadian Conference of the Arts, pg. 6.
- ⁵ Bovey, Edmund C., *Funding of the Arts in Canada to the year 2000*, Government of Canada, June, 1986, pg. 81.
- ⁶ Chartrand, Harry H., *op. cit.*, pg. 2.
- ⁷ *Ibid.*, pg. 17.
- ⁸ Ministry of Tourism and Recreation, *A Community Recreation Policy Statement*, Government of Ontario 1987.
- ⁹ Goodale, Thomas L., "Prevailing Winds and Bending Mandates", Goodale, Thomas L., and Witt, Peter A., *Recreation and Leisure: Issues in An Era of Change*, Venture Publishing, 1985, pg. 195.
- ¹⁰ *Ibid.*, pg. 199.
- ¹¹ Godbey, Geoffrey, "Urban Leisure Services: Reshaping a Good Thing", in Goodale and Witt, *Ibid.*, pg. 158.
- ¹² Sutherland, Ralph W., and Fulton, M. Jane. 1988. *Health Care In Canada*. The Health Group, Ottawa, p. 39.
- ¹³ Smith, Stephen L.J., "On the Biological Basis of Pleasure: Some Implication for Leisure Policy", *Ibid.*, pg. 67.
- ¹⁴ Lightbourn, Naomi G., "Community Arts Development", *Recreation Canada*, Vo. 46, No. 2, May, 1988, pg. 57.

CITY OF HAMILTON
1990 GENERAL GRAN

NO. (1)	APPLICANT (2)	APPROVED AMOUNT (3)
1	AROUND-THE-BAY ROAD RACE	5,000
2	AD & SALES CLUB	1,200
3	CARI-CAN FESTIVAL	42,390
4	CATHOLIC YOUTH ORGANIZATION	12,810
5	CENTRE FRANCAIS HAMILTON INC	1,000
6	CONQUEROR II DRUM & BUGLE CORPS	10,560
7	COMUNITA RACALMUTESE MARIA S.S. DEL MONTE	2,000
8	CYCLE HAMILTON	7,500
9	DICTIONARY OF HAMILTON BIOGRAPHY	5,000
10	DRUM CORPS INTERNATIONAL	5,000
11	ENVIRONMENTALISTS OF THE YEAR COMMITTEE	1,050
12	FIRST PLACE	6,500
13	GOURLEY PARK COMMUNITY COUNCIL	0
14	GREENHILL CO-OP REC. & SOCIAL COMMITTEE	0
15	HAMILTON ALL STAR JAZZ BAND	5,000
16	HAMILTON ARTISTS INC	9,500
17	HAMILTON BOATING CLUB	2,500
18	HAMILTON CARDINAL BASEBALL	2,500
19	HAMILTON CHILDREN'S CHOIR	700
20	HAMILTON COMMUNITY CONCERT ASSOCIATION	3,320
21	HAMILTON CONCERT BAND	3,500
22	HAMILTON & DISTRICT BASEBALL ASSOC.	5,000
23	HAMILTON & DIST. CHRYSANTHEMUM & DAHLIA S	0
24	HAMILTON & DIST. LABOUR COUNCIL	1,000
	SUBTOTAL	133,030

CITY OF HAMILTON
1990 GENERAL GRANT

NO. (1)	APPLICANT (2)	APPROVED AMOUNT (3)	ACCOUNT NUMBER - "CH" (4)
25	HAMILTON GYMNASTIC ACADEMY	0	
26	HAMILTON HOLLAND CLUB-FEASIBILITY STUDY	10,000	
27	HAMILTON HURRICANES FOOTBALL CLUB	2,200	
28	HAMILTON KIWANIS MUSIC FESTIVAL	2,500	
29	HAMILTON LADIES SELECT SOCCER CLUB	500	
30	HAMILTON LADIES SLO-PITCH ASSOC.-TOURNAME	2,500	
31	HAMILTON MARATHON	2,000	
32	HAMILTON MINOR FOOTBALL ASSOC.	15,000	
33	HAMILTON MINOR HOCKEY COUNCIL	0	
34	HAMILTON PONTIACS LADIES SOFTBALL TEAM	1,190	
35	HAMILTON PORTUGUESE INFORMARTION CENTRE	0	
36	HAMILTON SAFETY COUNCIL	23,000	
37	HAMILTON SANTA CLAUS PARADE	17,500	
38	HAMILTON SPECTATOR INDOOR GAMES	50,000	
39	HAMILTON-STONEY CREEK SKATING CLUB	500	
40	HAMILTON THEATRE INC.	0	
41	HAMILTON-WENTWORTH CREATIVE ARTS INC.	80,000	
42	HARLEQUIN SINGERS	2,000	
43	JAMES STREET BAPTIST CHURCH	0	
44	JUNIOR ACHIEVEMENT	7,500	
45	LINCOLN ALEXANDER COMMUNITY CENTRE	0	
46	MCQUESTON COMMUNITY ASSOC.	0	
47	MOUNT HAMILTON HORTICULTURAL SOCIETY	400	
48	MOUNT HAMILTON YOUTH SOCCER CLUB	0	
49	MSU - CFMU-FM RADIO-NINE HAMILTON WOMEN	0	
50	MUSIC HERE AND NOW	1,000	
51	NATIONAL YOUTH ORCHESTRA	500	
52	NATIVE INDIAN/INUIT PHOTOGRAPHERS ASSOC	7,000	
53	NAVY LEAGUE	1,500	
	SUBTOTAL	359,820	

0-Jul-90

CITY OF HAMILTON
1990 GENERAL GRANT

NO. (1)	APPLICANT (2)	APPROVED AMOUNT (3)
54	ONTARIO BLIND GOLFERS ASSOC	1,700
55	PLAYERS GUILD OF HAMILTON	5,000
56	ROSEDALE COMMUNITY COUNCIL	0
57	SIR ERNEST MACMILLAN STRING ENSEMBLE	7,100
58	ST. ANN'S INNER CITY DAY CAMP	0
59	ST. ANTHONY'S FEAST INC.	2,000
60	SYMPHONY HAMILTON	7,700
61	THEATRE AQUARIUS	40,000
62	THEATRE TERRA NOVA	4,000
63	TOY TOWN TROUPERS	6,000
64	TRANSWAY BASKETBALL	2,000
65	VOLUNTEER RECOGNITION NIGHT	8,000
66	WEEK OF THE CHILD COMMITTEE	500
67	WESLEY URBAN MINISTRIES	5,000
	TOTAL	448,820

City of Hamilton
ARTS GRANTS TOTALS: \$233,870

0-Jul-90

FOR INFORMATION

REPORT TO: Mrs. Lynn Dale, Secretary
Arts Advisory Sub-committee

FROM: Cheryl York, Arts Co-ordinator

DATE: 1990 July 30

SUBJECT: Arts Awareness Month

COMM FILE:

DEPT FILE: AAS-Inf

FINANCIAL IMPLICATIONS: (IF NONE, STATE N/A)

N/A

BACKGROUND:

A number of people who are interested in this project met at the Downtown Business Improvement Association today. Present were Ania Latoszek (Whitehern), Gabriel Etele, Janna Malseed, Carmen Nemeth, Lynda Morris and the writer.

There was general discussion about the make-up of the Organizing Committee. It was decided to limit the number of members to approximately ten. The following interest groups are to be included:

<u>Interest Group</u>	<u>Representative</u>
City of Hamilton	C. York
Arts Advisory Sub-committee	C. Nemeth
Region (Economic Development)	
Performing Arts	P. Mandia
Media	
Art Gallery of Hamilton	
Hamilton & Region Arts Council	
B.I.A.'s	G. Etele
Chamber of Commerce	
Literary Arts	L. Morris
Hamilton Musicians' Guild	J. Malseed

Cheryl will contact the Tourism & Hospitality Committee of the Chamber of Commerce, the Spectator, the Region and the Art Gallery of Hamilton.

Next meeting: Tuesday, August 21/90 at 2 p.m.
Location: To be announced.

At the August 21st meeting, the membership of the organizing committee will be more clearly defined, the planning of the project and its timetable launched, and a September information meeting announced.

A press release will be prepared for possible inclusion in the performing arts supplement of the Spectator (September).


Cheryl York, Arts Co-ordinator

c.c. M. Havelka

K.E. AVERY
CITY CLERK

J.J. SCHATZ
DEPUTY CITY CLERK



Ms. Ruth Greenwood
Urban Municipal Collection
2nd Floor
Hamilton Public Library

L8N 314

TEL: 546-2700
FAX: 546-2095

THE CORPORATION OF THE CITY OF HAMILTON
OFFICE OF THE CITY CLERK

URBAN/MUNICIPAL


~~1990~~ September 27

NOTICE OF MEETING

(City) **ARTS ADVISORY SUB-COMMITTEE**

Thursday, 1990 October 04
9:30 o'clock a.m.
Room 264, City Hall

URBAN MUNICIPAL
OCT. 22, 1990
GOVERNMENT DOCS


Lynn Dale, Secretary
Arts Advisory Sub-Committee

A G E N D A:

1. Minutes of the Arts Advisory Sub-Committee meeting held 1990 September 06
2. Reports (no copy)
 - (a) Chairman's Report
 - (b) Co-ordinator's Report
3. Director of Culture and Recreation
 - (a) Public Art Issues
 - (b) Review Process for Grant Applications - Section 2

- 4. Mandate and Guidelines for Sub-Committee**
- 5. Hamilton Arts Award**
- 6. 1991 Budget (no copy)**
- 7. Future Meeting Dates**
- 8. Attendance (no copy)**
- 9. Information Items**
 - (a) Committee Membership**
 - (b) Address to IPAC Conference, 1990 August 28 by Mr. David Silcox, Deputy Minister of Culture and Communication**
- 10. Other Business**
- 11. Adjournment.**

1.

Thursday, 1990 September 06
9:30 o'clock a.m.
Room 233, City Hall

The Arts Advisory Sub-Committee met.

There were present: Mr. Chuck Renaud, Chairman
Ms. Sheila Greenspan, Vice Chairman
Alderman M. Kiss
Mr. Glenn Mallory
Ms. Janna Malseed
Ms. Carmen Nemeth
Ms. Lynda Morris
Mr. Wm. Powell
Mr. Bob Mason

Also present: Ms. Cheryl York, Arts Co-ordinator
Mrs. Lynn Dale, Secretary

Absent: Alderman Christopherson (City business)
Mr. Peter Mandia
Ms. Liz Robinson
Mr. Joe Gaul

1. **MINUTES**

The Committee was in receipt of the minutes of their meeting held 1990 July 27 and amended them to include under regrets Alderman M. Kiss, Absent on City Business. The minutes of the meeting held 1990 July 27 were approved as amended.

2. **CHAIRMAN'S REMARKS**

Mr. Chuck Renaud updated the Committee with respect to further happenings as a result of his Uzhgorod trip. He indicated to the Committee that Uzhgorod is interested in an cultural exchange and that this matter has been discussed with the Mayor. Further, Mr. Renaud indicated that he will be discussing it with the Art Gallery, the Ukraine Community and the Board of Education. Mr. Renaud distributed a copy of a an agreement that he received from the Ukraine and the Committee discussed the agreement. Mr. Renaud indicated that he would be discussing this matter further with the Mayor and would advise the Committee accordingly.

Mr. Renaud advised the Committee that Bob Mason was having an exhibition at the Moore Gallery and Theatre Aquarius are on exhibit at the Art Gallery.

With respect to the Hamilton Place Task Force there have been four meetings. The chairman indicated that he had a copy of their mandate and would provide it for the any of the Committee Members who were interested.

Mr. Renaud went on to indicate that the City was conducting a recognition night for the Uzhgorod delegation and all the Advisory Members had been invited and he encouraged them to attend.

3. **CO-ORDINATOR'S REPORT**

Cheryl York, updated the Committee on the recent City Council Approval regarding Arts Awareness Month and indicated that an Organizing Committee will be formed shortly in the near future.

Further the Grant changes had been approved by the Parks and Recreation Committee and were being forwarded to the Finance and Administration Committee.

On behalf of Liz Robinson who was unable to attend, Cheryl York updated the Committee with respect to the Regional Arts Policy and the status of the preparation of the policy. Further, Cheryl York indicated that the Region is setting up a Steering Committee which will have Regional elected representatives and representatives from the Arts Community.

The Committee expressed concern on how the Arts Community would be selecting representatives for this Regional Steering Committee. The Committee emphasized the need to co-ordinate with the City who has an existing policy.

Following discussion the Committee approved the following recommendation:

That the Arts Co-ordinator prepare a letter for the Chairman's signature to the Region - commending them on their initiative for preparing a Regional Arts Policy - Suggesting that the City's existing Arts Policy be used as a reference point - recommending that the Arts Co-ordinator would be pleased to represent the Arts Advisory Sub-Committee on the Regional Steering Committee - Offering the general assistance of the Arts Advisory Sub-Committee in the preparation of this policy.

Cheryl York distributed a copy of the questionnaire which had been forwarded by the Social Planning and Research Council asking the Committee Members to fill it out and comment on the mailing list with respect to this questionnaire.

4. ART IN PUBLIC PLACES - POLICY DRAFT

The Committee was in receipt of a report dated 1990 August 14 from the Arts Co-ordinator concerning Art in Public Places Policy Draft. Sheila Greenspan Chairman of the Art in Public Places Steering Committee provided the Committee with further information. After discussion the Committee approved the following recommendation:

That the definitions of the Term of Public Place and Public Art as attached to the report be approved by the Arts Advisory Sub-Committee for inclusion for the Art in Public Places Policy Draft.

5. REVIEW PROCESS FOR ARTS GRANTS APPLICATIONS

The Committee was in receipt of a report dated 1990 August 07 from the Director of Culture and Recreation concerning the Review Process for Arts Grants Applications. The Chairman advised the Committee that these amendments had been previously discussed by the Committee and they were now in a complete form.

Considerable discussion ensued with respect to Section 2 in amending the Policy regarding the inclusion of a statement "that Local Non-Profit Charitable Groups must be operating for at least a year". The Committee discussed Non-profit Charitable Organizations and accountability. Further, the Committee discussed the procedure which would be used for organizations that are not non-profit and charitable or have not been in operation for one year.

After considerable discussion the Committee agreed to amend Section 2 to read as follows:

The applicant must initially meet all the criteria as defined in the grants policy - the inclusion of the following statement: a Non-profit Charitable Organization Group operating for at least one year or under the ospse of a Non-Profit Charitable Group.

Further discussion ensued with respect to these amendments. Following discussion the Committee approved a motion "to table section two of the policy for further discussion at a subsequent meeting".

With respect to the remaining portions of the application the Committee approved the following amended recommendation:

- (a) That the following sections of the draft report entitled Arts Grant Application Review Process be approved as submitted.
 - 3. Review period,
 - 4. Review process (4.1 and 4.2 only)
 - 5. Role of Arts Co-ordinator
- (b) That "Section 4 - Review" be approved as submitted with the following amendment to 4.3 (b) line 2 delete professional.

That section 2 - Criteria for Grants Policy and Application be Tabled for further review and clarification.

6. 1991 BUDGET PROCESS

The Arts Co-ordinator distributed a copy of a report outlining budget considerations for 1991 as follows:

- 1. Conference Workshop
- 2. Travel
- 3. Public Meetings, Receptions
- 4. Cultural exchanges
- 5. Allocation from general grants budget for limited project funding (Category five)

The Committee discussed the budget process and how it should be handled. The Committee requested information as to what other Committees do and how they handle budget. Following discussion, the Committee approved the following recommendation:

That the Arts Co-ordinator prepare a report on the 1991 Budget Submission for the Sub-Committee's consideration including the following:

- (a) Background information as to how other Sub-Committee's handle budgets including amounts and breakdown.
- (b) Our budget submission for 1991
- (c) A clarification of budget process

Further the Committee indicated that any budget submission should not include an allocation from general grants budget for limited project funding (category 5).

7. G.S.T. WORKSHOP

The Committee discussed the fact that the non-profit sector needs information regarding the G.S.T. as soon as possible with respect to the expertise in this field. The Committee indicated that Karen Daniels might provide additional information on this matter as well as the City Treasury Department. The Committee approved the following motion:

- (a) That the proposal for the Arts Advisory Sub-Committee to sponsor a G.S.T. Workshop for the Arts Community be endorsed.
- (b) That the Arts Co-ordinator review the matter respecting a proposed workshop and advise the Sub-Committee accordingly.
- (c) That the Sub-Committee should prepare a list of questions and/or concerns and forward them to the Arts Co-ordinator.

8. HAMILTON ARTS AWARD

The Committee discussed the process that had taken place last year and the Arts Co-ordinator distributed for their information a copy of an outline on the Hamilton Arts Award and a suggested nomination form. After discussion the Committee approved the following recommendation:

That the Arts Co-ordinator prepare a press release on the 1990 Arts Award to include information on the awards, past recipients, now accepting nominations, deadline for submission and a contact person, being the Arts Co-ordinator and a phone number.

Further the Committee suggested that the deadline should be prior to their next meeting which is 1990 October 04 and that the press release should be widely circulated including the HRAC's monthly publication.

9. INFORMATION REPORTS

9.1 MANDATE AND GUIDELINES FOR SUB-COMMITTEE

The Committee was in receipt of an information report on a Mandate and Guidelines. The Committee approved "The mandate as submitted" and reviewed the guidelines to Section 3.1 amending 3.1 by deleting "and secret ballot if necessary". The Sub-Committee agreed to table the remainder of the guidelines until their next meeting in order to have an opportunity to review them in further detail.

9.2 ART IN PUBLIC PLACES POLICY

The Committee was advised that item 10 (b) Art in Public Places Policy was distributed to them in error and would be discussed by the Art in Public Places Steering Sub-Committee.

9.3 FACILITIES - ST. MARKS CHURCH

The Committee received for their information an information report dated 1990 August 15 from the Arts Co-ordinator with respect to St. Marks Church.

9.4 **REGIONAL CHAIRMANS TASK FORCE ON SUSTAINABLE DEVELOPMENT**

The Committee was in receipt of a newspaper article concerning the formation of a task force by the Region and approved the following recommendation:

That the Arts Co-ordinator prepare a letter for the Chairman's Signature to Alderman D. Ross, Chairman on Sustainable development suggesting that a representative from the Arts Advisory Sub-Committee be included on the Task Force.

9.5 **AD HOC COMMITTEE - COMMONWEALTH SQUARE SUMMERS LANE**

The Committee was in receipt of a letter dated 1990 August 01 from the Planning and Development Committee requesting appointment of a representative of the Arts Advisory Sub-Committee to sit on Ad Hoc Committee on the Commonwealth Square on Summers Lane. The Committee requested that Arts Co-ordinator be appointed to this Committee and if anyone else was interested in representing the Committee to notify the Arts Co-ordinator as soon as possible.

10. **OTHER BUSINESS**

Mr. Powell indicated that he had contacted the people from Flint, Michigan in relation to co-ordinating with Festival of Friends and had received no reply to date.

There being no further business the meeting was adjourned.

TAKEN AS READ AND APPROVED,

Lynn Dale,
Secretary

MR. CHUCK RENAUD, CHAIRMAN
ARTS ADVISORY SUB-COMMITTEE

3 (a)

CITY OF HAMILTON
- RECOMMENDATION -

DATE: 1990 September 25

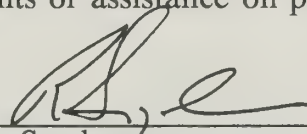
REPORT TO: Mrs. Lynn Dale, Secretary
Arts Advisory Sub-Committee

FROM: Mr. R. Sugden
Director of Culture & Recreation

SUBJECT: PUBLIC ART ISSUES

RECOMMENDATION:

That until such time as the public art policy draft is completed and approved by Council, the Arts Advisory Sub-committee provide comments or assistance on public art issues.



R. Sugden

FINANCIAL/STAFFING/LEGAL IMPLICATIONS: N/A

BACKGROUND:

The mandate of the Arts Advisory Sub-Committee, in part, states that the sub-committee act in an advisory capacity on arts-related matters to the Parks & Recreation Committee and to City Council.

Proposals for public art initiatives are submitted to the City from time to time by representatives of the private sector. Presently there are no formal guidelines in place which would allow the sub-committee to provide a consultative function in these issues.

SPEC / AUG / 90

Ukrainian group offers statue

THE 100TH anniversary of Ukrainian settlement in Canada may be marked by installation of a statue five metres (16 feet) tall on the west side of Hamilton city hall sometime next year.

City council's finance and administration committee yesterday approved plans outlined by Irene Sushko, chairman of a committee organizing centennial celebrations for the Ukrainian

Canadian Congress' Hamilton branch.

She said the committee is negotiating with Toronto sculptor Peter Kulyk.

A model of the sculpture, titled Protrectress of the Blessed Land, shows a woman in a long dress, striding forward, surrounded by pioneer tools, a wheat sheaf and a maple leaf.

FOR ACTION

3(b)

REPORT TO: Mrs. Lynn Dale, Secretary
Arts Advisory Sub-committee

FROM: R. Sugden, Director
Department of Culture & Recreation

DATE: 1990 Aug 07
COMM FILE:
DEPT FILE: AAS-Act

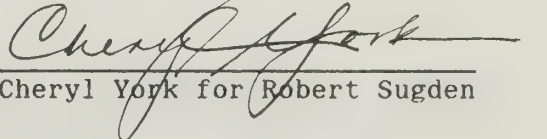
SUBJECT: Review Process for Arts Grants Applications

FINANCIAL IMPLICATIONS: (IF NONE, STATE N/A)

N/A

RECOMMENDATION:

That the draft report entitled "Arts Grants: Application Review Process" be approved for attachment as an addendum (1990) to the POLICY FOR THE ARTS.


Cheryl York for Robert Sugden

BACKGROUND:

With the approval of the Finance and Administration Committee (1989), the Arts Advisory Sub-committee reviewed and commented on grants applications from arts organizations in January/February 1990. The sub-committee's comments were the subject of a report to the Grants Review Group.

Incorporating the attached report into Hamilton's official arts policy will assist the Arts Advisory Sub-committee in making elected and appointed officials, arts organizations and the general public aware of the process by which grants applications are reviewed.

Official approval and public disclosure of the review process has been demonstrated in other cities which have mandated arts advisory bodies (e.g. Toronto, London, Edmonton, Buffalo).

c.c. M. Havelka
C. York
K. Beattie, Treasury Dept.

DRAFT

ARTS GRANTS: APPLICATION REVIEW PROCESS

1. PROLOGUE

1.1. The Arts Advisory Sub-committee requests that the City of Hamilton continue to approve the sub-committee's role in the review of arts grants applications.

1.2 This report will outline the review process from the sub-committee's perspective. It is the wish of the sub-committee that it fulfill an advisory role to the Parks and Recreation Committee and to Council by providing information and comments, and an advocacy role to the arts community by supporting the excellence, diversity and vitality of the arts in the City of Hamilton.

1.3 The sub-committee supports the use of City funds for grants to arts organizations. This is consistent with the policy's stated principles, i.e. [^]arts

- ° Partnerships
- ° Excellence
- ° Awareness and Appreciation
- ° Fiscal Responsibility
- ° Access.

(See attached.)

1.4 The original policy objectives 12, 13, 14, 15, 18 (Funding section) are herein revised for presentation as an addendum in the 1990 updated version of "POLICY FOR THE ARTS". (Objectives 12, 13, 14, 15 and 18 are attached for your reference.)

2. CRITERIA OF GRANTS POLICY AND APPLICATION FORM

The applicant must initially meet the criteria as defined in the above-noted documents. The Grants Co-ordinator, Treasury Department, screens all applications upon receipt to ensure that criteria are met, e.g.

- ° applications received on or before the published deadline
- ° information accurate and complete
- ° audited statements attached to application as required.

3. REVIEW PERIOD

Submitted applications from arts organizations are available at City hall to members of the Arts Advisory Sub-committee over a period of three weeks. It is expected that sub-committee members will avail themselves of this opportunity to study the documents.

4. REVIEW PROCESS

- 4.1 The information supplied by applicants will be treated in strictest confidence.
- 4.2 The municipal guidelines concerning conflict of interest will be respected. Members of the sub-committee with a direct interest in any application for funds will declare this information and abstain from commenting on the application.

4.3 Comments from the sub-committee will be forwarded to the Grants Co-ordinator and the Grants Review Group in the form of a report. The comments will be based on the following considerations:

- a) Need and purpose of City funding: benefits to the organization and to the City of Hamilton if funding is approved; impact on organization if funding is not approved.
- b) Managerial and fiscal competence as demonstrated by Board of Directors, professional staff capabilities, strength of volunteer programmes and review of financial documentation.
- c) Quality of programmes and/or activities.
- d) Ability to attract support as demonstrated by funding from other public and private sources.

5. ROLE OF THE ARTS CO-ORDINATOR

5.1 The Arts Co-ordinator will act as a liaison between the Grants Co-ordinator and the sub-committee; between the Grants Review Group and the sub-committee.

5.2 The Arts Co-ordinator will assist the sub-committee during the review with the provision of information relevant to the grants process.

FUNDING

- (a) To encourage the equitable distribution of available grant monies;
- (b) To encourage the development of responsible accounting among arts grant applicants and recipients.

Objective #13

FUNDING

To encourage a partnership between the arts community and the City of Hamilton in the evaluation of arts grants.

Objective #14

FUNDING

To encourage and facilitate annual financial planning in arts organizations.

Objective #15

FUNDING

To ensure that arts grants increases reflect the annual rate of inflation.

Objective #18

FUNDING

To encourage a measure of self-reliance and entrepreneurship in the operation of all arts organizations.

3.0 POLICY

3.1 Principles

The development of an arts policy for Hamilton was shaped by the following five major considerations:

Partnerships

The City of Hamilton recognizes that it is one agency among many, that it shares responsibility for local arts development, and acknowledges that co-operation with its partners would be in the best interests of all concerned.

Excellence

The City of Hamilton encourages the pursuit of excellence in the creative efforts of individuals and organizations at all levels of artistic activity.

Awareness and Appreciation

The City of Hamilton has a responsibility for enhancing and facilitating the general public's awareness of, and appreciation for, the local arts environment.

Fiscal Responsibility

The City of Hamilton supports all efforts to address the issue of responsible financial management and planning on the part of the arts community in the conduct of its business.

Access

The City of Hamilton has a role in ensuring public access to arts activities, services and venues.

3.2 Mission Statement

The City of Hamilton will promote an environment for its citizens which encourages processes leading to creative achievements; which provides access to artistic experiences; which enhances and acknowledges the vital role played by the arts in the life of this community.

3.3 Objectives, Policy Directions, Strategies

Relationships..... (Objectives 1 - 4)

Facilities..... (Objectives 5 - 8)

Programmes..... (Objectives 9 - 10)

Funding..... (Objectives 11 - 20)

Implementation..... (Objective 21)

CORPORATION OF THE CITY OF HAMILTON

MEMORANDUM

TO: Mr. R. Sugden, Director
Culture and Recreation Department

YOUR FILE:

FROM: Mrs. Lynn Dale, Secretary
Arts Advisory Sub-Committee

OUR FILE:
PHONE: 546-2728

SUBJECT: REVIEW PROCESS FOR ARTS GRANTS APPLICATIONS

DATE: 1990 September 6

The Arts Advisory Sub-Committee at its meeting held 1990 September 06, were in receipt of a report dated 1990 August 07 from the Director of Culture and Recreation respecting the above.

This will confirm that the Arts Advisory Sub-Committee approved the following amended recommendation:

- (a) That the following sections of the draft report entitled "Arts Grant Application Review Process" be approved as submitted. 3. Review Period, 4. Review Process (4.1 and 4.2 only) and 5. Role of Arts Co-ordinator.
- (b) That "Section 4 - Review" be approved as submitted with the following amendment to 4.3 (b) line two, delete "professional".
- (c) That Section 2 - Criteria for Grants Policy and Application be Tabled for further review and clarification.

For your information, prior to Tabling Section 2, the Sub-Committee adopted a recommendation that Section 2 be amended as follows:

- "The applicant must initially meet all the criteria as defined in the Grants Policy"
- by adding the following statement:
 - a non profit charitable organization group operating for at least one year or under the auspice of a non profit charitable group.

Subsequent to the above recommendation, the Sub-Committee agreed to Table Section 2, in order to review the wording of the amendment and receive additional information.

Would you please execute the Sub-Committee's direction with respect to this matter and prepare a report for the next meeting.

A handwritten signature in cursive script, appearing to read "L. Dale".

cc: Mr. C. Renaud, Chairman
Arts Advisory Sub-Committee

Mr. K. Beattie, Treasury Department

INFORMATION REPORT

4.

TO: Mrs. L. Dale, Secretary
Arts Advisory Sub-committee

FROM: C. York, Arts Co-ordinator

SUBJECT: 1) Mandate of the Sub-committee
2) Guidelines For Sub-committee Members

DATE: August 20, 1990

The attached text is a discussion document for the members of the Sub-committee. It represents a revision of the Terms of Reference approved by the Parks and Recreation Committee on 12 December 1989 and a description of general roles and responsibilities for members of the Arts Advisory Sub-committee.

C. York

c.c. M. Havelka

MANDATE - ARTS ADVISORY SUB-COMMITTEE (Revised Sept. 1990)

1. To act in an advisory capacity to the Parks and Recreation Committee on the arts and on arts related matters.
2. To monitor and review on a regular basis the "Policy For The Arts" and to meet annually with the arts community for its input and information.
3. To administer the Hamilton Arts Award annually.
4. To provide an annual review regarding grants applications from arts organizations.
5. To liaise and communicate with other arts groups and agencies both within and outside of Hamilton in order to promote co-operative responses concerning arts issues and to encourage joint programmes where feasible.
6. To promote community-wide appreciation for and access to the arts.

ARTS ADVISORY SUB-COMMITTEE

GUIDELINES FOR MEMBERS

I. ROLES AND RESPONSIBILITIES

- 1.0 The composition of the Arts Advisory Sub-committee will attempt to reflect the broad spectrum of arts interests in the community, including but not limited to, theatre, dance, music, literature, the visual arts and mixed media disciplines.
- 2.0 Members are expected to share their skills and expertise as concerned volunteers.
- 3.0 The Arts Advisory Sub-committee may provide representatives to sit on other civic committees and external bodies concerned with the arts.
 - 3.1 1) These representatives shall be selected by the Sub-committee as a whole and by secret ballot if necessary.
 - 2) These representatives shall present regular reports to the Sub-committee concerning committee activities.
 - 3) All members are expected to sit upon various internal and external committees, as required.
- 4.0 The Chairperson, or in the absence of the Chairperson, the Vice-Chairperson shall act as the spokesperson for the Arts Advisory Sub-Committee. The Chairperson may delegate this authority if it is deemed appropriate, due to another member's greater expertise or interest in an issue or due to the absence of the Chairperson. The Chairperson shall report to the Parks and Recreation Committee.

II. GUIDELINES FOR CONDUCT OF MEMBERS

Sub-committee members shall:

- 1.0 Conduct themselves in such a manner whereby the reputation and standing of the Arts Advisory Sub-committee is upheld and enhanced.
- 2.0 Regard as confidential all information contained in documents relating to applications for grants submitted by artists and arts organizations to the City Treasury Department.

- 3.0 Disclose a conflict of interest in any matter that may be presented to the Sub-committee and abstain from discussion or voting in such matters.
- 4.0 Obtain Sub-committee or staff approval prior to making any verbal or written public statement which purports to be the view of the Sub-committee.
- 4.1 Personal views shall be acknowledged as such.
- 5.0 Obtain prior approval from the Sub-committee, before initiating or offering tacit or active support to any project which might involve the Board, or a Department of the Corporation of the City of Hamilton.
- 6.0 Endeavour to attend all regularly scheduled meetings and advise the Secretary when unable to do so. Members will be requested to resign in the event that:
 - (i) three consecutive meetings are missed
 - (ii) a majority of meetings throughout the year are missed

III. GUIDELINES FOR MEETINGS

- 1.0 The Sub-committee will be composed of eleven citizen members, plus two representatives of City Council.
- 1.2 Members will be expected to serve a term of three years and may serve a maximum of two consecutive terms.
- 1.3 A term will extend from January 1 of the first year to December 31 of the third year.
- 1.4 Notice for new members will be posted in the Hamilton Spectator in October, for appointment by the Parks and Recreation Committee in November/December.
- 1.5 At the end of the second term a member may reapply, only after an absence of at least one year.
- 1.6 In the event that a vacancy exists before a term has ended, the Sub-committee may recommend a replacement to the Parks and Recreation Committee.
- 2.0 Meetings of the Sub-committee will be scheduled on a monthly basis.

- 2.1 Additional or alternate meetings may be held at the discretion of the Chair.
- 3.0 A record of Meetings will be kept by a representative of the City Clerk, acting as Secretary.
- 4.0 Officers of the Board (Chairperson, Vice-Chairperson, Sub-committee Chairpersons) will be elected, by secret ballot, at the first meeting of the Sub-committee held at the beginning of a new term of service.
- 5.0 The Chairperson will endeavour to meet with the Arts Coordinator and Secretary prior to each regular meeting to review agenda items and determine the necessity for meeting.
- 6.0 A quorum shall consist of a simple majority of the total members.
- 6.1 If within 30 minutes of the time called for the meeting, there is no quorum, the meeting will stand adjourned, pending the next regular meeting or call of the Chair.
- 7.0 Only members present at the meeting will vote. If a conflict of interest exists involving a member, that member will declare a conflict and refrain from discussion and voting.
- 8.0 Members who make a motion will provide a written copy of their motion to the Secretary, by the end of the meeting. (Municipal Handbook sec. 9 (1))
- 9.0 The Rules of Order of the Sub-committee will, as far as practicable, follow those of City Council. (Municipal Handbook sec. 33 (5), secs. 8 - 29)
- 10.0 General meetings of the Sub-Committee will be open to the public.
- 11.0 Amendments to the Mandate or Guidelines for Members shall be proposed, in writing, and circulated among the members, in advance of the next scheduled meeting.
- 12.0 To ensure its relevance, the Mandate should be reviewed every three years.

IV. EDUCATION AND TRAINING

- 1.0 All new members will attend an Orientation session designed by the Cultural Services Division.

- 1.1 Other members are encouraged to attend and provide input.
- 1.2 As part of their orientation, members should receive a Manual of policies and procedures, a recent copy of the Municipal Handbook, and a copy of "Policy For The Arts".
- 2.0 Subject to the relevance and availability of funds, a representative of the Sub-committee should attend an arts-related workshop or conference, held within reasonable driving distance.
- 2.1 Member delegates will be expected to provide a written summary for distribution among staff and Sub-committee members.
- 3.0 New items for discussion should be brought to the attention of the Chairperson and Secretary, prior to a meeting, so as to begin any required research and provide accurate information for the meeting.

CORPORATION OF THE CITY OF HAMILTON

MEMORANDUM

TO:	Ms. C. York Arts Co-ordinator	YOUR FILE:
FROM:	Mrs. Lynn Dale, Secretary Arts Advisory Sub-Committee	OUR FILE: PHONE: 546-2728
SUBJECT:	MANDATE AND GUIDELINES FOR SUB-COMMITTEE	DATE: 1990 September 06

The Arts Advisory Sub-Committee at its meeting held 1990 September 06 was in receipt of a report from yourself dated 1990 August 20 respecting the above.

This will confirm that the Arts Advisory Sub-Committee approved the Mandate as submitted and reviewed the Guidelines to Section 3.1, amending 3.1 by deleting "and by secret ballot if necessary."

The Sub-Committee agreed to Table the remainder of the Guidelines until their next meeting in order to have an opportunity to review in further detail.

L. Dale

cc: Mr. C. Renaud, Chairman
Arts Advisory Sub-Committee



THE CORPORATION OF THE CITY OF
City Hall, 71 Main Street West, Hamilton, Ontario L8N 3

5.

P R E S S R E L E A S E

September 11, 1990 - For Immediate Release

THE HAMILTON ARTS AWARD 1990

Since 1976, the City of Hamilton has, on an annual basis, administered the Hamilton Arts Award. Formerly the responsibility of a special committee chaired by Alderman William McCulloch, the award programme is now under the auspices of the Arts Advisory Sub-committee. For the first time this year a request for nominations is being extended to the community at large. Past recipients of the award include Jessie Beattie, Thomas MacDonald, Glenn Mallory, A. C. Mullock, Emily Dutton, Marion Farnan, Elsie Thomson, William Powell, Spencer Dunmore, Jackie Washington, Christine Hamilton, Pat Dawson, Stan Rogers, Herb Barrett and Alan Oddy. Their outstanding achievements in the fields of literature, visual art, music, dance and theatre have enriched the lives of Hamiltonians over many years. Written nominations, including a brief description of the nominee's contributions to the arts, will be accepted by Cheryl York, Arts Co-ordinator, City Hall, until October 2, 1990. This year's winner will be announced in November prior to a presentation reception sponsored by the Hamilton Spectator.

Contact: Cheryl York 546-2036
Department of Culture & Recreation
71 Main Street West, Hamilton

C.C. Lynn Dale

7.

CITY OF HAMILTON
- RECOMMENDATION -

DATE: 1990 September 27

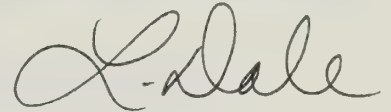
REPORT TO: Arts Advisory Sub-Committee

FROM: Mrs. Lynn Dale, Secretary
Arts Advisory Sub-Committee

SUBJECT: FUTURE MEETING DATES

RECOMMENDATION:

- (a) That the remainder of the Arts Advisory Sub-Committee meetings for 1990 be rescheduled as follows, 1990 November 01 and 1990 December 06 at 9:30 o'clock a.m.
- (b) That the 1991 meetings be rescheduled for the first Thursday, of the month at 9:30 o'clock a.m.



FINANCIAL/STAFFING/LEGAL IMPLICATIONS:

N/A

BACKGROUND:

9 (a)

CITY OF HAMILTON
- INFORMATION -

DATE: 1990 September 18

REPORT TO: Mrs. Lynn Dale, Secretary
Arts Advisory Sub-committee

FROM: Mr. R. Sugden
Director of Culture & Recreation

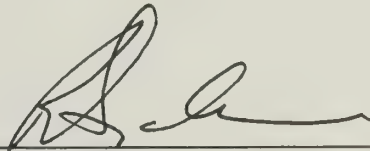
SUBJECT: COMMITTEE MEMBERSHIPS - ARTS CO-ORDINATOR

BACKGROUND:

This is to advise members of the sub-committee that Cheryl York, Arts Co-ordinator has been requested to serve on two newly established City committees: the Gore Park Review Committee and the Ad Hoc Co-ordinating committee (which is examining the uses/appearance of Commonwealth Square and Summers Lane).

Other committees that the Arts Co-ordinator is presently serving on include:

- Hamilton Place Task Force
- Eaton Centre Sculpture Competition Steering Committee
- "Artspark" Committee
- Ontario Recreation Society Conference Committee
- Bay Area Arts Collective
- Executive Committee of the Board, Arts and the Cities

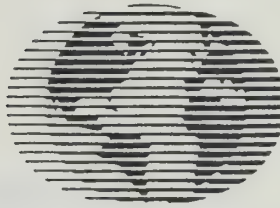


R. Sugden
Director of Culture & Recreation

CY/cf

c.c. M. Havelka

QUÉBEC
1-9-9-0



9 (b)

C O N G R È S I A P C
875, GRANDE-ALLÉE EST • BUREAU 2.200 • QUÉBEC • G1R 4Y8

I P A C C O N F E R E N C E
TÉLÉPHONE: (418) 643-6964 • FAX: (418) 643-8730

WORKSHOP

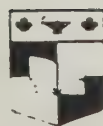
9

DAVID P. SILCOX

DEPUTY MINISTER OF CULTURE AND COMMUNICATIONS
GOVERNMENT OF ONTARIO

Tuesday August 28, 8h30

L'INSTITUT
D'ADMINISTRATION PUBLIQUE
DU CANADA



THE INSTITUTE
OF PUBLIC ADMINISTRATION
OF CANADA

Remarks by
David P. Silcox
Deputy Minister of Culture and
Communications
Government of Ontario

to

The 42nd Annual Conference
of the
Institute of Public Administration
of Canada

Quebec City
August 28, 1990
8:30 a.m.

1

Good morning, ladies and gentlemen. I'm pleased to be here today among my colleagues from across the country.

So far, I think it's fair to say that 1990 has been a provocative time in Canada. Canadians continue to debate who we are and where we're heading. In countries around the world people are asking similar questions about themselves. Some countries are undergoing transitions and realignments of previously unimagined proportions.

In fact, we're living in a world that is changing at an unprecedented rate....faster than we're able to comprehend the meaning of many of those changes.

Some of us find it hard to even remember when 'future shock' was a prediction rather than a way of life.

But we Canadian administrators are a tough breed. Undaunted by the apparently universal restlessness of the times, we've come together this week to talk about the impact of internationalization on the way we work and carry out our various mandates.

In my role as Ontario's Deputy Minister of Culture and Communications, I've been asked to offer some opinions about how those of us in the public sector who regulate, monitor, promote, defend, and fund Canadian arts and culture should behave as a new global marketplace emerges.

Should we increase financial aid for domestic production in order to help it compete with imported products?

2

Should we be setting up stiffer regulatory mechanisms to ensure that distribution networks make room for domestic products?

I believe that these and similar questions are critical issues for the Canadian cultural community today.

And later in my remarks I will talk more about them, particularly as they relate to some of our cultural industries.

But before I do that, I'd like to touch upon two premises which I believe are central to any consideration of the Canadian cultural community and the global marketplace.

The first premise is that the coming decade is going to be a pivotal time for arts and culture everywhere.

According to those who are in the business of predicting trends, a so-called "renaissance in the arts" is upon us. Very soon we'll acknowledge that the arts have replaced sports as Western society's leisure activity of choice. It's been a fact for many years.

But why is it happening now, at this particular time in history?

In his acceptance speech for the 1976 Nobel Prize, author Saul Bellow said that "Art attempts to find in the universe, in matter as well as in the facts of life, what is fundamental, enduring, essential."

This is the key.

3

Arts and culture have always held a unique place in the human psyche. But in the rapidly changing universe of the 1990s, the ability to interpret change and to cut to the core of the pressing issues of the day has given the arts an even greater relevance.

In some countries....though I don't believe this is yet the case in Canada.... this new relevance and attendant respect has extended to include the creators of art, the artists themselves.

For instance, while artists have always sought to effect political change, recent events around the world have seen some.... Czechoslovakia's new leader, playwright Vaclav Havel is a prime example.....begin to enter mainstream political life....begin to bring their artistic consciousness to bear on the practical problems of society.

Closer to home, a maturing North American population is looking to the arts to provide meaningful answers to the Big Questions of Life....to offer something beyond the quick fix of consumer madness.

If we accept the truth of these recognized trends, then it logically follows that the arts and culture are poised for a major shift to a new role in society.

There is a need for new communications tools in a world of rapidly changing boundaries. The arts, then, have an enhanced opportunity to serve as "frontline ambassador" in this world...to make connections, bridge gaps and facilitate economic exchange.

Let me give you one recent example of the possibilities.

4

Europe, as you are all no doubt aware, is on the way to becoming a single unified market, allowing the free flow of people, capital, goods and services.

As a trading partner for Ontario, this new "United Europe" represents a larger market than does the U.S., where 86% of the province's exports now go.

The Government of Ontario has recognized the economic/trade opportunities presented by the new Europe, and has increased its efforts toward building new relationships there.

As part of this initiative, Ontario is beginning to develop closer ties with four of the fastest growing and most technologically advanced regions of the 12-nation European Community.....Baden-Wurttemberg in Germany, Rhone-Alpes in France, Lombardy in Italy and Catalonia in Spain.

"The four motors of Europe"
motors

In June of this year, the Government of Ontario sponsored a conference during which business and government leaders from the province met with their counterparts in these four key regions.

While this was going on, cultural representatives from Ontario and the European regions...termed the "Four Motors" of Europe....also met to discuss ideas and a variety of potential cultural exchanges.

Issues involving the artist in the urban environment, high technology as a cultural management tool, and co-production as a means of cultural exchange, were discussed.....promising, productive relationships were established.

5

From my point of view, the significance of this entire experience lies in the fact that it happened at all.

First, Government recognized the importance of providing a cultural component to a conference dedicated to bottom-line business concerns.

And second, it acknowledged the fact that the arts can and do play a part in facilitating cross-cultural understanding between new global business partners.

It naturally follows that if we are able to extend the role of our cultural community into such economic/political areas, we'll strengthen our case for strong support of the arts.

At the same time, we'll open up new markets for our cultural products and producers. In this scenario, everyone wins.

At this point, it all sounds like good news.

But at the beginning of my remarks I mentioned that I would talk about two underlying premises regarding Canada's cultural products in the global marketplace.

So far I've addressed the first: the dawning of a new era for the arts and culture, and the opportunities this provides.

The second premise is this: the ability of the Canadian cultural community to take advantage of these opportunities....to compete successfully in the global marketplace for cultural products.....is related directly to the level of support our unique cultural "voice" receives within our own borders.

I believe that without strong support from the private and public sectors, our voice will be overpowered and, eventually, will be heard no more.

If the first of my premises involves an occasion for growth and development, then the second implies that there is also a potential for decline. ✓

If the first tantalizes us with the promise of newly enhanced roles and opportunities, the second warns that we could lose ourselves in the process.

The Globe and Mail recently reported that The Wharton School had identified 136 different industries where "the global products game is the only game." These enterprises ran the gamut from accounting services to zipper production.

I wouldn't be at all surprised if included in this list were cultural industries such as film production, publishing and sound recording.

Right now these industries are all undergoing rapid and significant restructuring on a global scale. Simultaneously, the media and entertainment industries are becoming more interconnected under the umbrella of huge multinational corporations.

In such an environment, culture is becoming thought of as "just another product." And that is a great mistake. ✓

The very nature of our cultural products sets them apart from all other commodities. Culture is the essence of our national identity, the substance of who we are as a people. It's how we define ourselves. ✓

7

I believe that the greatest danger in the trend toward globalization lies in its tendency to homogenize ✓ culture. And where a case might be made for a certain homogeneity in zippers....and I'm not even sure that that's such a good idea....when culture is the product, I suggest that there's an inherent value in celebrating diversity.

And that doesn't happen without concerted effort.

Of course in Canada we've been living with the threat of cultural absorption for a long time....long before "globalization" became a buzz-word.

In a sense, we're all too familiar with the drawbacks of internationalization, thanks to our historical relationship with the U.S. And it truly is an association as cursed as it is blessed.

Located next to the world's most powerful concentration of mass media, Canada's cultural industries.....films, book and magazine publishing, radio and television, and sound recording....have always struggled against foreign domination.

In most countries in the western world, the cultural market is 80% domestic and 20% international. In Canada, those numbers are reversed. This is not a normal market environment.

As I think we've proved time and time again, distribution channels are the key to this problem.

I'd like to take several examples from Ontario's cultural industries to illustrate my point.

8

According to a recent report on the subject, in the past decade the Canadian distribution system for sound recording has changed substantially.

Ten years ago, there were 13 major record labels with national distribution, all but one foreign owned.

In addition, there were a number of independent distributors, and a handful of Canadian independent labels with a "strong national presence."

Look at the situation today. There are only 7 major national record labels, all of them foreign controlled.

Independent distributors are fewer. And though there are now more than a dozen Canadian independent labels with a "strong national presence," their relative strength as a group has not increased at all.

Furthermore, the consolidation of the foreign owned major labels has actually enhanced their market share and financial strength.

This means that Canadian labels are totally dependent on the multinational companies to provide distribution.

Though many do distribute a few mainstream, established Canadian labels, this does little to provide the vital opportunity for grassroots development of indigenous product.

And since most retail chains purchase records exclusively through national distributors, the result is that a great majority of Canadian recording artists are simply unable get their records on the shelf.

9

There's no question that some of these disturbing trends are a result of changes within the sound recording industry worldwide.

However, others can be tied to changes....and proposed changes....which are taking place in the Canadian economy itself.

The Canada/US Free Trade Agreement, the federal Goods and Services Tax, and the current Copyright Act are all playing a part.

I believe that we in Government must do everything we can to offset the potentially devastating effect of these measures on cultural industries such as sound recording.

For instance, Canadian recording labels/distributors face increased cost and risks as they compete with the multinationals in a global market.

Initiatives to support marketing, distribution and core financing may relieve some of these pressures. As well, such initiatives would bring our copyright legislation into the 1990s and in line with protection afforded to creators in other developed countries.

The Canadian sound recording industry simply does not have the working capital to effectively mount international marketing campaigns. In a global context, this is now more important than ever.

The publishing industry provides another case in point.

10

Our national magazine industry is generally Canadian controlled....largely because government measures have helped normalize the market. Yet Canadian magazines still account for only 40% of sales in Canada and only 14% of newsstand sales.

In book publishing, the industry is heavily foreign dominated, with foreign owned firms accounting for over half of all domestic sales.

In addition, there is a prevalence of imported books. In 1985/86, only one-quarter of all the books sold in Canada were published here by both Canadian and foreign owned companies. The rest were imports.

This problem of foreign domination in Canadian publishing is likely to become worse as the industry moves towards globalization and multinational conglomerates. The relatively smaller Canadian firms may not be able to survive in an environment where "bigger is better."

I believe that aggressive international marketing....strong promotion abroad....is the key to domestic economic stability for the Canadian publishing industry.

Canada is the home of many fine writers with respected international reputations. We have the product. Now it's time to sell it, effectively and widely.

Unlike the Canadian film industry, there are few support programs for domestic or international marketing, promotion and distribution in publishing.

11

What also needs to be considered is marketing assistance to target specialized markets in North America and Europe. And support for exporting, selling foreign rights, co-publishing with other countries, selling paperback and film rights, and developing books for other English language markets abroad.

As Canadian publishers sell more foreign rights.....and as Canadian rights are separated from North American rights.... sales revenues will increase. This will, in turn, will allow the production of more Canadian books.

And as a necessary complement to these strategies, we must also see that the Canadian owned publishing sector becomes stronger through building equity and increasing assets.

It is my view that a strengthened financial position will allow Canadian publishers to gain a larger share of the domestic market and to compete on a more equal basis with foreign publishers....And let's always remember that it is the Canadian publisher who develops and publishes the Canadian author 75% of the time.

Before I close, I want to also say a word about our film and video industry in the coming era.

In Ontario, only 28% of total film and video consumption now involves Canadian product. And, given the dominance of our TV and film industries by the U.S., the values, traditions and goals which are being disseminated are American, not Canadian. The trend toward globalization is not likely to improve this situation.

12

Once again, let's take a look at distribution systems.

In Ontario, foreign distributors of film and video generated 63% of total industry profits in the province. And imported product represented by far the largest source of revenue.....93% in 1988-89.....for both foreign and Canadian distributors.

The composition of those revenues changed substantially during the 1980s, with the rise of home video and the decline of theatrical distribution. But the structure of the distribution system did not change. Vertically integrated U.S. producers/distributors still dominate.

The Canadian film industry is anxiously awaiting the proposed federal government legislation that will assist Canadian distributors in gaining licenses to more products. This legislation is crucial to the continued growth and development of the industry.

But new and emerging international markets provide some good news for the Canadian film and video industry. Many independent Canadian producers are now expanding the range of their product and business, and are strengthening their international relationships. These entrepreneurs are in an excellent position to take advantage of these new market opportunities.

I believe that the Canadian film and video industry in general needs to turn its attention to research and planning....and to the promotion, advertising and marketing of their product in other countries.

We need to focus on developing strong international networks with foreign distributors, television networks and co-production partners.

13

The strongest of our production companies must also make moves toward vertical integration.....setting up their own distribution companies and building a base of capital assets through investment in facilities

An article on global economic trends in a recent issue of *Report on Business* magazine insists that in Canada, the issue is no longer "ownership", but "opportunity."

It suggests that the era of fearing American dominance is over....it recommends that we let go of our "nostalgia" for what is inherently Canadian, and face the fact that "some of our companies simply can't cut it any more."

I'm certainly not an expert in business. But follow this logic with me for a moment.

If there's a tendency to view cultural efforts in the same light as, say, zippers, then the preservation and protection of our Canadian cultural voice could very well be dismissed as a "nostalgia" for goods which can't compete internationally.

And that would be a tragic error for all of us.

Protective initiatives are singularly unpopular now that the concept of a global market holds sway as the economic wave of the future.

But in the light of global economic trends, I believe we must be ever more vigilant in assuring that Canadian culture is not lost in the process of internationalization. ✓

14

Canadian cultural participants in June's Four Motors conference were, in fact, admonished to take heed that "in our haste to be a country, to be a player, to be 'up to speed'", we do not forget to "nourish both the surface of our culture and its depth."

Canada and Canadians are only beginning to recognize the role which arts and culture play in a healthy country. We are only beginning to recognize the need to support that sector of society which will interpret and transmit our present into our future.

This is the task at hand for those of us in the public sector charged with providing sustenance and direction for the country's arts and cultural life.

In uncertain times, this is perhaps the most difficult job of all.

Thank you.

K.E. AVERY
CITY CLERK

J.J. SCHATZ
DEPUTY CITY CLERK

COUNCIL



Ms. Ruth Greenwood
Urban Municipal Collection
2nd Floor
Hamilton Public Library

HAMILTON, ONTARIO
L8N 3T4

TEL: 546-2700
FAX: 546-2095

THE CORPORATION OF THE CITY OF HAMILTON
OFFICE OF THE CITY CLERK

URBAN/MUNICIPAL
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~~1990 October 25~~

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE

Thursday, 1990 November 01
12:00 o'clock p.m.
Room 219, City Hall

URBAN MUNIC

OCT 29 1990

GOVERNMENT DOCUMENTS

Lynn Dale, Secretary
Arts Advisory Sub-Committee

A G E N D A:

1. Chairman's Report (no copy)
- Hamilton Place Task Force
2. Co-ordinator's Report (no copy)
3. Arts Award - Nominations
4. 1991 Sub-Committee Meeting Dates
5. Committee Membership Resignation - Sheila Greenspan
6. West Avenue School (no copy)
7. New Business
8. Adjournment.

4.

Arts Advisory Sub-Committee

1991 Sub-Committee Meeting Dates

Thursday, January 04	12:00 noon
Thursday, February 07	12:00 noon
Thursday, March 07	12:00 noon
Thursday, April 04	12:00 noon
Thursday, May 02	12:00 noon
Thursday, June 06	12:00 noon
Thursday, July 04	12:00 noon
Thursday, August 01	12:00 noon
Thursday, September 05	12:00 noon
Thursday, October 03	12:00 noon
Thursday, November 07	12:00 noon
Thursday, December 05	12:00 noon

Art Gallery of Ontario

Musée des beaux-arts de l'Ontario

5.

October 17, 1990

Mr. Chuck Renaud
Chairman, Arts Advisory Committee
City of Hamilton
City Hall
Hamilton, Ontario
L8N 3T4

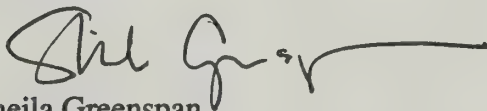
Dear Chuck:

Please accept this letter as my official resignation from the Arts Advisory Committee.

Since my initial contact with the Arts Task Force, I have seen a real and substantial growth in the influence and respect that the arts community has in Hamilton. Specifically, the Arts Advisory Committee has provided a collaborative forum and has grown in stature and respect, especially in the last few years under your able leadership.

I have enjoyed my work with the committee but find that I am unable to commit the time necessary. I would however, like to continue my work with the Art in Public Places sub-committee and look forward to continuing to be involved in this way. Please accept my thanks for all your support and for the generosity and friendship of all the committee.

Sincerely,



Sheila Greenspan
Director,
Education Services Division

SG/kq

K.E. AVERY
CITY CLERK

J.J. SCHATZ
DEPUTY CITY CLERK



Ms. Ruth Greenwood
Urban Municipal Collection
2nd Floor
Hamilton Public Library

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1990 November 14

URBAN MUNICIPAL

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NOTICE OF SPECIAL MEETING

GOVERNMENT DOCUMENTS

ARTS ADVISORY SUB-COMMITTEE

Thursday, 1990 November 22
12:00 o'clock p.m.
Room 219, City Hall

A handwritten signature in cursive script, appearing to read "L. Dale".

Lynn Dale, Secretary
Arts Advisory Sub-Committee

A G E N D A:

1. Hamilton Place Task Force (no copy)
2. Spectator Award (no copy)
3. Hamilton Arts Award (no copy)
4. Other Business
5. Adjournment.

E.W. KOWALSKI
DIRECTOR

THE CORPORATION OF THE CITY OF HAMILTON

DEPARTMENT OF COMMUNITY DEVELOPMENT

1990 September 20

Mr. M. Forsyth
First Pilgrim Church
200 Main Street East
Hamilton, Ontario
L8N 1H3

Dear Mr. Forsyth:

RE: Ferguson Avenue Streetscaping
ADHOC Committee

On 1990 July 25, the Planning and Development Committee requested that the Downtown Action Plan Co-ordinating Committee (DAPCOM) to establish an ADHOC Committee for the purposes of carrying out a streetscaping review. (see attached)

On 1990 September 12 representatives of DAPCOM reviewed the feasibility of redeveloping Ferguson Avenue. Based on the initial site meeting there appears to be potential for:

- a) Redevelopment especially from Main to Wilson Streets, and that,
- b) A lesser degree of streetscaping be provided from Wilson to Barton Streets to further facilitate moving of pedestrians and bicycle links to other facilities within the neighbourhood, and,
- c) Investigate the potential inter city links from Ferguson Avenue to Eastwood Park, to Pier 4 and to Pier 8

The following is a list of Committee representatives:

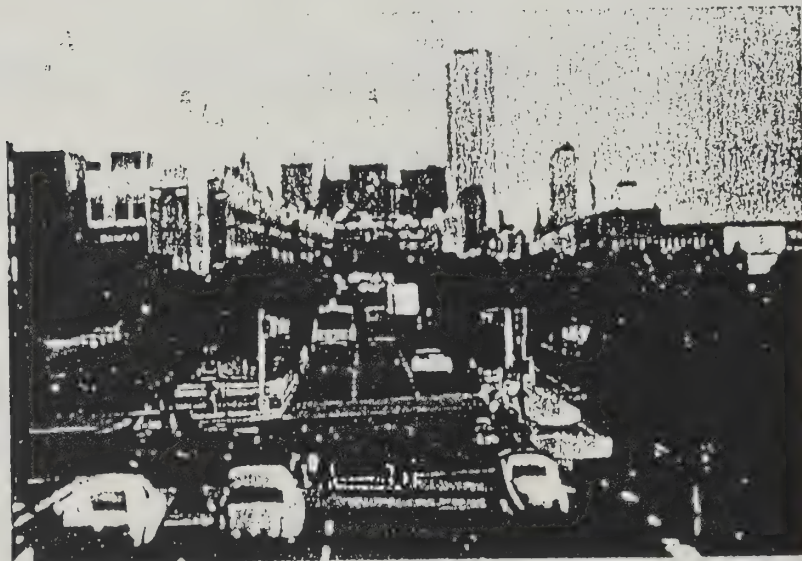
Mr. C. Firth-Eagland	Public Works Department
Mr. L. Staslak	Public Works Department
Mr. V. Matus	Planning and Development Department
Mr. J. Sakala	Planning and Development Department
Mr. R. Karl	Traffic Department
Mr. R. Meiers	Engineering Department
Ms. C. York	Arts Advisory Board
Ms. J. McNelly	Community Development Department
Mr. M. Forsyth	CAPIC
Mr. J. Mokrycke	L.A.C.A.C.
Mrs. M. Pocius	International Village B.I.A.
Ms. K. Roney	Barton General B.I.A.
Ms. J. Pacey	Community Development Department

YOUR FILE NO.				
PLANNING & DEVELOPMENT				
LOCAL FILE 800-0602-13 CH				
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HAMILTON, ONTARIO				
L8N 3T4				
TEL: 546-4540				
NEIGH				
DEV.				
ERUD				
STAFF				
CART.				
ADMIN				

EXPERIENCING CITIES



The unimproved West Side Highway along the Hudson River in New York City. *Photograph courtesy of Tom Fox*



An environmental simulation of a landscaped boulevard and esplanade to replace the old West Side Highway. *Photograph courtesy of Peter Bosselmann*

CENTRAL AREA PLAN IMPLEMENTATION COMMITTEE

CITY HALL, 71 MAIN STREET WEST, HAMILTON, ONTARIO, L8N 3T4

October 3, 1990

MEMORANDUMRE: FERGUSON AVENUE STREETSCAPING

Oct 15
David → A1
from CAPIC
Charles Forsyth
1/27

From: Charles H. Forsyth
Chairman, CAPIC

To: Ad Hoc Committee - Re: Ferguson Avenue

- 1 Ms. J. Pacey has been briefed on interesting/useful student studies of Ferguson South (escarpment to Main St) carried out as a project by Planning students of Mohawk College. Mr. D. Grainger has those studies and they might provide some useful ideas about that section of the street.
- 2 CAPIC is interested in the potential of Ferguson to be a "significant street" in the east sector of the Central area.

The very diversity of the Street, noted at the Sept 12 meeting, underscores the street's usefulness. From CAPIC's point of view it is important to see how the role of the street changes, as follows:

- a) ESCARPMENT TO MAIN STREET....a "people connector"... pedestrian scale...limited vehicular roles (Walnut to the West is the arterial-type street)...bicycle path uses... links to park area N and S of the pedestrian underpass... a key axis (still mainly pedestrian-scale) for any development on the railway lands (the last core city 'block' available).
- b) MAIN to KING ...a rail line now...but potential for pedestrian plus-15 crossing of main street...bicycle/pedestrian link...landscaping, etc.....vehicular traffic flows to the west on Walnut
- c) KING to WILSON....a potential tree-lined boulevard with low elevation structures on flanks...housing infill... mixed in with ground-level commercial and institutional ...strong emphasis on pedestrian (bicycle) flows...and lateral connections to King William, etc.

2...

- d) WILSON to BARTON....stress on housing....but it is of critical importance to consider the quality of 'links' to the Barton institutional/commercial sector (east-west) and to the Eastwood/Pier 8/Pier 4 'flows' to the waterfront.

3 We would hope that some way can be found to be develop a comprehensive strategy for the STREET-IN-ITS-CONTEXTIS. It is the view of CAPIC that Ferguson in its entirety is a street that could enable the City to shape change and growth in very different neighbourhood areas, as outlined above. It is to be hoped that any strategies for Ferguson will relate to other key neighbourhood-development issues - such as:

- a) height of buildings
- b) residential density
- c) pedestrian flows
- d) encouraging a more complete "circulatory system" in the city core....flows from Corktown into King East (plus-15 at Main), lateral flows along King and King William toward James (Jamesville)...flows from north end/Barton areas toward city centre..... flows from neighbourhoods toward Harb

CAPIC is of the view that we need to consider the barriers to positive developments in the Ferguson area, and determine how these can be tackled.

4 CAPIC is committed to assisting in any ways it can to developing a visionary, viable Ferguson-area strategy, and is anxious to be supportive of the work of the Ad Hoc Committee.

5 Attached is a photo study of how stark streets can become significant streets - with positive effects on the neighbourhood(s) around

8. Public Participation and Community Development*
 - a) Public participation philosophies (David Godley) (attached).
 - b) Current status of Neighbourhood Plans and groups (David Godley) (attached).
 - c) Public input into development applications (Rob Amos) (attached).
9. Marina Proposal (John Sakala).
10. Pending Items.
11. Information Items.
12. Other Business.
13. Next regular meeting - December 14, 1990.

*We have collected together information from various sources and you are encouraged to read this before the meeting.

AL:ns/dkp

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CENTRAL AREA PLAN IMPLEMENTATION COMMITTEE**a Subcommittee of the Planning and Development Committee**

c/o CITY HALL, 71 MAIN STREET WEST, HAMILTON, ONTARIO, L8N 3T4

MINUTES**CENTRAL AREA PLAN IMPLEMENTATION COMMITTEE**City Hall, Room 233Friday, October 12, 1990**MEMBERS ATTENDING**

Charles Forsyth - Chairperson	First Place
William McCulloch	Alderman Ward 2
Arthur Lomax	Hamilton Automobile Club
Russell Elman - Vice Chairperson	Durand Neighbourhood Association
Gloria DeSantis	Social Planning and Research Council
John Eyles	McMaster University
Kay Nolan	Separate School Board
Ozzie Ferguson	United Senior Citizens of Ontario

REGRETS

Gil Simmons	North End Neighbourhoods
Helen Nemeth	Beasley Neighbourhood
Andrew Mackenzie	Hamilton and District Labour Council
Gabriel Etele	Downtown B.I.A.
Mark Boyak	Hamilton Real Estate Board
Bruce Rankin	Hamilton Society of Architects
Francois Roesch	Corktown/Stinson Neighbourhood
Anne Stewart	Hamilton Board of Education

STAFF

David Godley (Co-ordinator)	Local Planning
Al Little (Secretary)	Local Planning
Vladimir Matus	Local Planning
Dolores Beraldo	Local Planning
Janine Turnbull	Local Planning
Norman Ragetlie	Regional Planning
Roland Karl	Traffic Department

1. Chairperson's Remarks

1. The Chairman called the meeting to order at 9:04 a.m.
2. Charles Forsyth expressed concern over the administrative changes that have occurred with the Community Development Department's planned demise.

2. Members' Reports

3. Kay Nolan provided some old CAPIC briefs from 1979 for circulation.
4. Russell Elman mentioned the Durand South (Markland Street Area) Heritage Conservation District Study proposal passed by City Council on October 9, 1990.
5. Ozzie Ferguson requested a correction to the Minutes of the meeting on September 14, 1990. Paragraph 7 on page 2 should have read "...announced public meetings of the Senior Citizen Steering Committee...". He also mentioned that there has been some public opposition to the planned Senior Citizens Centre in Sackville Hill Park.
6. Gloria DeSantis questioned the status of the Parks Master Plan. David Godley responded that it was in the hands of Public Works and that they have not started yet. Gloria also announced a Multicultural Study that was being prepared by the Social Planning and Research Council. She offered to present the study to CAPIC upon completion.

3. Minutes of Meeting held September 12, 1990

7. Art Lomax wanted it clarified that on page 5, paragraph 36 he had asked about rather than suggest that a list be forwarded. He commented that although there were numerous excellent suggestions there were also some that raised concern.
8. Gloria DeSantis indicated that paragraph 9 on page 2 should have mentioned that the Social Impact Study will be in draft form and that comments would be solicited from the Social Planning and Research Council.
9. Art Lomax asked for clarification on paragraph 59 page 7 in regard to what Court House was being suggested. It was stated that the location in question was indeed the Wentworth County Court House at Main and John Streets as opposed to the Provincial Court in Terminal Towers.
10. The Minutes were moved and carried as amended.

4. Actions and Updates

11. Item 4a): Charles Forsyth attended an Ad Hoc Committee meeting on the future of Commonwealth Square. He mentioned the possibility of the Crystal Palace development for the site as well as the discussion of various ideas and comments.
12. Item 4c): Charles Forsyth had brought up the issue of Mohawk College Student proposals for Ferguson Avenue South at the Ad Hoc Committee on Ferguson Avenue.
13. Item 4d): Vladimir Matus informed the Committee that an Ad Hoc Committee had been formed in regard to Ferguson Avenue Streetscaping. To date there had been three meetings held and a walking tour of the area had been undertaken. The study is to take in the whole of Ferguson Avenue from the Escarpment to the Bay. Ferguson Avenue's role as an eastern anchor for King Street and its role as a North/South transportation corridor were discussed. Vladimir stated that at present several departments are submitting comments that are to be included in the Background Study. An important aspect of the Ad Hoc Committee is that it is a multi-disciplinary/multi-departmental committee, which eliminates any competition between departments.
14. Charles Forsyth indicated that he had prepared a document for the Ad Hoc Committee from CAPIC and that it would be circulated with the Minutes of this meeting.
(Action - Al Little)
15. Alderman McCulloch indicated that a consultant would be hired for the study.
16. Russell Elman inquired as to the status of the railway tracks. Alderman McCulloch responded that the latest word was that the tracks would be removed in November.
17. Russell Elman then inquired about the Main Street to King Street stretch of Ferguson Avenue. Charles Forsyth mentioned that there is great potential for a +15 crossing in this location and that he considers this area to be a very important and valuable component of the Central Area.
18. Charles Forsyth commented on the "different worlds" that one encounters along the length of Ferguson Avenue.
19. Art Lomax questioned the future of the railway line beyond Ferguson Avenue, for example, along the escarpment. David Godley replied that the Bikeways Committee had been looking into the potential of the lands.
20. Kay Nolan asked about the possibility of Ferguson Avenue becoming a major transportation route. Art Lomax expanded by inquiring about the "ring road" potential of Ferguson Avenue to remove vehicular traffic from the Central Area. He wondered if this would be addressed in the Transportation Study and what the status was of the Study itself. Charles Forsyth mentioned that the Terms of Reference for the Transportation Study were to have been amended and requested an update for the next meeting.

(ACTION - Al Little)

21. Russell Elman commented that the Durand Neighbourhood Committee was to have been contacted to comment on the James Mountain Road Study but had not yet been approached. He also commented on the future of the Red Hill Creek Expressway in light of the new Provincial Government.
22. Alderman McCulloch mentioned the production of a video of the Ferguson Avenue Corridor. As well, the Real Estate Department is to appraise the King/Main stretch for possible purchase from the Railway. Also, he indicated that he would not like to see Ferguson Avenue become a through route for vehicular traffic.
23. Item 4e): John Eyles suggested that the pending CAPIC Brochure be re-designed to incorporate pro-active roles. Charles Forsyth requested that the brochure be placed on the next agenda as an item for discussion. Russell Elman suggested that a mock-up of the brochure be included in the agenda. Charles Forsyth thought the use of more graphics or pictures would be appropriate.

(Action - Al Little)

24. Item 4(f): Norman Ragetlie of Regional Planning reported to the Committee in regard to the status of the Royal Commission on the Future of the Toronto Waterfront. He indicated that the mandate of the Commission can only be extended by Federal or Provincial direction. As well, he discussed an upcoming Workshop on the issue on October 15, 1990. Charles Forsyth announced that he will be attending this Workshop. John Eyles wondered how municipalities on the eastern boundary of the GTA are responding to the same issues that are of concern to Hamilton-Wentworth.
25. Item 4g): David Godley informed the Committee that the Site Plan Control By-law for the Central Area was now in effect.
26. Item 4h): Al Little informed the Committee of the Hamilton Convention Centre's policy on the opening of the doors leading into the King Street Pedestrian Bridge. Russell Elman questioned why, in theory, the doors cannot remain open 24 hours per day, 7 days a week. This is a public thoroughfare and both the Sheraton Hotel and Convention Centre have their own doors that may be locked independantly of the Bridge doors. After some discussion, it was decided that a compromise would be that the doors remain open from 6:00 a.m. to 12:00 a.m. 7 days a week. Alderman McCulloch offered to contact Mr. Gabe Macaluso of HECFI to investigate the feasibility of this proposal.

(ACTION - Alderman McCulloch)

27. Item 4i): Al Little announced that the Pier 4 Park Development Concept Plan Terms of Reference had been revised to include the investigation of the feasibility of linkage to Pier 8 and Eastwood Park along Guise Street. This plan is now in review stages and it is doubtful that a Capital Budget Expenditure request will be submitted for the 1991 Capital Budget Review.
28. Item 4j): Alderman McCulloch reported that there was still the possibility of a land transfer if an appropriate site could be identified. Russell Elman questioned the drastic increase in the value of the St. Mark's Church property as a result of the zoning change when the zoning change was so project specific.

29. Item 4k): David Godley reported that Mr. John Nolan was interested in returning to CAPIC. As he is no longer a member of the Chamber of Commerce (whose representation is still vacant) it was agreed to add John Nolan as a citizen member on CAPIC. An information report will have to be sent to the Planning and Development Committee notifying them of this addition.
(Action - David Godley)
30. Al Little informed the Committee of the Chamber of Commerce representation situation. They hope to have a representative for the November meeting.
31. Item 4l): David Godley reported that David Christopherson and other M.P.P.'s have been added to the mailing list.
32. Item 4m): David Godley outlined the CBD Study priorities as being +15 policies, ground level development and the establishment of new streetscaping priorities.

5. Central Business District Study

33. Item 5a): David Godley briefly explained the existing +15 policies. Vladimir Matus expanded on this by identifying problems associated with the current policies and the bargaining process for development. He felt that it was time to re-think the +15 concept and decide whether to continue, abandon or simply maintain.
34. Charles Forsyth questioned the possibility of CAPIC representation on a committee to review +15 policies. Alderman McCulloch responded that he felt that the issue of +15 linkages was commercially driven between two developments. If it was mutually beneficial to each side, the City would support the linkage, however, they are not interested in any financial participation. As a result, he felt that the establishment of a committee would be overkill.
35. Charles Forsyth discussed street level implications of + 15 development (and - 15 development). He felt it would be appropriate to circulate the original + 15 document to CAPIC members.
(Action - Al Little)
36. Charles Forsyth then suggested the formation of a sub-committee to review the existing + 15 policies and desired pedestrian flows and linkages in connection to the CBD Study. This committee would forward its findings to CAPIC in November.
37. It was decided that this sub-committee would be comprised of Charles Forsyth, Arthur Lomax, Gil Simmons and Gloria DeSantis. Staff support would come from David Godley, Roland Karl (Traffic), Vladimir Matus, and Dolores Beraldo.
38. A target date of early November was established for completion of this review due to the timing of the CBD Study.

39. Item 5b): Vladimir Matus gave a brief presentation on building envelopes. He discussed existing building envelopes in the Central Area in relation to current zoning and then discussed desired building envelopes based on solar penetration. In order to establish desired building envelopes, input is needed as to pedestrian/vehicular flows and linkages. Russell Elman suggested that this input come from the sub-committee formed to evaluate + 15 policies.
40. Item 5c): Dolores Beraldo gave a brief presentation on Traffic and Pedestrian Analysis, and Constraints and Opportunities for the Hughson blocks (bounded by James, John, Augusta and King William Streets). This area is a priority and focal point of the CBD Study to be used as a model for other areas.
41. Item 5a): Vladimir Matus gave a brief presentation on identity areas in the CBD Study. It was decided that the identity areas would be modified to conform to the existing neighbourhood boundaries except where contained in the CBD which would have its own guidelines. Key streets, e.g. James, King, Ferguson would have their own special guidelines as well.

8. Other Business

42. Russell Elman mentioned the Notice of Motion that Alderman Vince Agro had given at the Council Meeting of October 9, 1990 in regard to the south leg of King Street at Gore Park. He was concerned that the implications of re-opening this area to vehicular traffic would not be heard at the Council level. Charles Forsyth offered to send a memo to Alderman McCulloch informing him of CAPIC's concerns in this matter.

(Action - Charles Forsyth)

A.L.:ns

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Ms. Ruth Greenwood
Urban Municipal Collection
2nd Floor
Hamilton Public Library

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CITY CLERK

J.J. SCHATZ
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C51P1A

~~1990 November 29~~

URBAN MUNICIPAL

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE

Thursday, 1990 December 06
12:00 o'clock noon
Room 219, City Hall

GOVERNMENT DOCUMENTS

Lynn Dale, Secretary
Arts Advisory Sub-Committee

A G E N D A:

1. Minutes of the meetings held Thursday, 1990 October 04, Thursday, 1990 November 01 and Thursday, 1990 November 22.
2. Chairman's Report (no copy)
- Hamilton Place Task Force
3. Co-ordinator's Report (no copy)
4. Hamilton Arts Award - Nominations for 1990 (copy previously distributed)
5. West Avenue School (no copy)
6. Art in Public Places Policy
7. Notice - Arts Advisory Sub-Committee Vacancy
8. 1991 Grant Application and Policy Revisions
9. Other Business
10. Adjournment.

Thursday, 1'
9:30 o'clock
Room 219, C

1.

The Arts Advisory Sub-Committee met.

There were present:

Mr. Chuck Renaud, Chairman
Mr. Peter Mandia, Vice-Chairman
Alderman M. Kiss
Mr. Glenn Mallory
Ms. Janna Malseed
Ms. Carmen Nemeth
Ms. Lynda Morris
Mr. William Powell
Ms. Liz Robinson
Mr. Bob Mason
Mr. Joe Gaul

Absent:

Ms. Sheila Greenspan

Also present:

Ms. Cheryl York, Culture and Recreation Department
Ms. Joan Rapsavage, Parks and Recreation Citizen's
Advisory Sub-Committee Representative
Ms. Karen Daniels, Ministry of Culture and
Communications
Mrs. Lynn Dale, Secretary

1. **"IN A DIFFERENT LIGHT"**
A CANADIAN AND AUSTRALIAN CULTURAL EXCHANGE

Alderman Kiss introduced Mr. Greg Pyc from the Canadian Paraplegic Association. Mr. Pyc advised the Committee of a Canadian and Australian cultural exchange, an exhibition of international art, entitled, "In a Different Light", which is being sponsored by the Canadian Paraplegic Association and Lumis Courier Service. The exhibit, which features an Australian artist, Alan Douglas Hatfield, and various Canadian artists, will be travelling across Canada, opening in Ottawa on October 1 and will be in the city of Hamilton on October 18. Mr. Pyc invited the Committee to view the exhibit at City Hall and asked their co-operation in informing the public about the exhibit. The Chairman thanked Mr. Pyc for appearing before the Committee and the Sub-Committee adopted the following motion:

That the Arts Advisory Sub-Committee support the cultural exchange and the Australian aboriginal art exhibit to be held October 18 in Hamilton, Ontario, as part of a Canadian tour.

2. **MINUTES**

The minutes of the Arts Advisory Sub-Committee meeting held 1990 September 6 were adopted as circulated.

3. **CO-ORDINATOR'S REPORT**

Ms. York advised the Committee that following the direction of the last meeting that she had looked into the possibility of the Sub-Committee hosting a G.S.T. workshop but, based on the political climate and the priority list that was before her at this time, any further action was not feasible at this time. The Committee was advised that H.E.C.F.I. has put together a report with respect to the G.S.T., and the Co-ordinator indicated that she would attempt to get a copy of the report for distribution to the Committee.

The Co-Ordinator updated the Committee on the successful appeal of the Anglican Diocese with respect to St. Mark's Church.

Further, with respect on the Regional Arts Policy that the Chairman had received a reply back and that the Region had agreed that the Arts Advisory Committee would be involved at the appropriate time.

Ms. York indicated that, as directed, a letter had been sent to Alderman Ross regarding The Task Force on Sustainable Development, but no reply had been received as of yet.

The Co-Ordinator advised that an information meeting on Art Awareness Month was scheduled for October 17 at 4:30 p.m. at the Hamilton Press Club in order to introduce the project to the media and form an organizing committee.

The Co-Ordinator indicated that 1991 budget preparations are underway in the Department and if the Committee has concerns or items to be included, they should advise the Co-Ordinator. The Co-Ordinator indicated that with respect to the Corporate Review she had submitted a report on Art Issues.

The Co-Ordinator gave an update with respect to Art in the Cities.

4. CHAIRMAN'S REPORT

The Chairman updated the Committee on the Recreational Needs Study, Vision 2000. Further, the Chairman indicated that both himself and Ms. Rapsavage would be co-chairing a group of public meetings regarding this Study and if anyone wished to make any comments, they should advise the Chairman.

The Chairman updated the Committee with respect to the Crystal Palace Committee and the Ad Hoc Committee on Commonwealth Square and asked the Committee members to provide him with any of their comments on this matter.

5. PUBLIC ART ISSUES

The Committee was in receipt of a report dated 1990 September 25 from the Director of Culture and Recreation with respect to Public Art Issues. The Chairman indicated that this type of recommendation was coming forward as a result of concerns raised regarding the Ukrainian statues and plaques that are being placed on City Hall grounds. After discussion, the Committee approved the following recommendation for submission to the Parks and Recreation Committee:

That until such a time as the Public Art Policy draft is completed and approved by Council, the Arts Advisory Sub-Committee provide comments or assistance on Public Art issues.

6. REVIEW PROCESS FOR GRANT APPLICATIONS - SECTION 2

The Committee was in receipt of a report dated 1990 August 7 from the Director of Culture and Recreation with respect to the Review Process for Arts Grants Applications. The Chairman drew to their attention that at the last meeting, the Committee had amended the Review Process and tabled Section 2. Following discussions, the Committee amended Section 2 to read as follows:

All grants applications must meet the criteria as defined in the Grants Application Form. Applications missing any criteria will not be considered for a grant. Organizations requesting grants of \$5,000 or more must include an audited financial statement of the previous year's activities. The Grants Co-Ordinator, Treasury Department, screens all applications upon receipt to ensure that criteria are met, for example:

- Applications received on or before the published deadline.
- Information accurate and complete.

Following the above amendment, the Committee approved the following recommendation:

That the report entitled, "Arts Grants Application Review for Process", be approved for attachment as an Addendum (1990) to the Policy for Arts and that this report be submitted to the Parks and Recreation Committee for their consideration and recommendation.

7. MANDATE AND GUIDELINES FOR SUB-COMMITTEE MEMBERS

The Committee was in receipt of a report dated 1990 August 20 from the Arts Co-Ordinator with respect to the Mandate and Guidelines for the Sub-Committee members. The Committee was advised that at their previous meeting they had approved the Mandate as submitted up to Section III.1.1. The Committee approved the guidelines with the following amendments:

Section II, Guidelines for Conduct of Members, Item 5.0, be amended to read as follows: Obtain prior approval from the Sub-Committee before initiating or offering the tactic or active support of the Sub-Committee to any project which would involve the Sub-Committee or a department of the Corporation of the City of Hamilton.

Section III, Guidelines for Members: Item 1.2 - delete, Item 1.5 - delete.

Section IV, Education and Training, delete Items 1.0 and 1.1, Item 1.2 amend as follows: Members should receive a Manual of Policies and Procedures, a recent copy of the Municipal Handbook and a copy of the Policy for the Arts.

The Committee approved the following recommendation:

That the Mandate and Guidelines for the Arts Advisory Sub-Committee be adopted as amended for submission to the Parks and Recreation Committee.

8. ARTS AWARD

The Committee was in receipt of a press release which had been prepared on the Hamilton Arts Award. The Committee was advised that a number of nominations had been received and that the deadline for submission for 1990 awards had been extended to October 15 and application forms were available. The Committee discussed combining the 1990 and 1991 award during Art Awareness Month and the impact of making this change. After considerable discussion, the Committee approved the following recommendation:

.That the 1990 and 1991 Arts Award be presented during Arts Awareness Month, being May 1991.

The Committee went on to further agree:

That the deadline for applications would be extended to October 15 for 1990 and that the 1991 award applications would be requested in February 1991.

Further, the Committee requested that Arts Award/Selection Process be placed on the next agenda.

9. **FUTURE MEETING DATES**

The Committee was in receipt of a report dated 1990 September 27 from the Secretary regarding the remainder of the Arts Advisory Sub-Committee meetings. The Committee agreed:

That the remainder of the Arts Advisory Sub-Committee meetings for 1990 would be scheduled on 1990 November 1 and 1990 December 6 at 12:00 noon, and that the 1991 meetings would be rescheduled for the first Thursday of the month at 12:00 noon.

The Committee requested that a complete listing of the 1991 meetings be available for the next meeting.

10. **COMMITTEE MEMBERSHIP-ARTS CO-ORDINATOR**

The Committee received for their information a report dated 1990 September 18 from the Director of Culture and Recreation advising the Committee of all the Committees and Ad Hoc Committees which the Arts Co-Ordinator is presently serving on.

11. **INFORMATION**

The Committee received for their information an address to the I.P.A.C. Conference 1990, August 28 by Mr. David Silcox, Deputy Minister of Culture and Communications.

12. **OTHER BUSINESS**

12.1 **G.S.T.**

Mr. Powell addressed the Committee regarding his concerns on the proposed G.S.T. The Committee discussed the effects of G.S.T. on the Art industry, and approved the following recommendation for submission to the Parks and Recreation Committee:

That the City of Hamilton do all within their power to see that the proposed G.S.T. be waived from all aspects of the Arts business.

12.2 SPECIAL EVENTS

Mr. Powell addressed the Committee regarding some concerns he had for Applications for Community Events and the need for the approval of the Hamilton Historical Board. The Committee discussed the matter and approved the following recommendation:

That Mr. Sugden provide a complete report for the next meeting concerning the approval process for festivals and community events.

There being no further business the meeting was adjourned.

TAKEN AS READ AND APPROVED,

MR. CHUCK RENAUD, CHAIRMAN
ARTS ADVISORY SUB-COMMITTEE

Lynn Dale,
Secretary

Thursday, 1990 November 01
12:00 o'clock noon
Room 219, City Hall

The Arts Advisory Sub-Committee met.

There were present: Mr. Chuck Renaud, Chairman
Mr. Peter Mandia, Vice Chairman
Alderman M. Kiss
Mr. G. Mallory
Ms. J. Malseed
Ms. C. Nemeth
Ms. L. Morris
Mr. Wm. Powell
Ms. L. Robinson
Mr. B. Mason
Mr. J. Gaul

Also present: Mr. J. Sakala, Planning Department
Ms. Cheryl York, Arts Co-ordinator
Mrs. Lynn Dale, Secretary

1. HAMILTON ARTS AWARD

The Sub-Committee was in receipt of the nominations that had been received for the Arts Award. The Sub-Committee discussed the need for more formal guidelines for choosing a recipient. The Sub-Committee discussed the history and the criteria for choosing the Arts Award. The Sub-Committee was advised that in the past years there were basically two main criteria, one being excellence and two being the impact of the nominee within the Community.

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The Sub-Committee discussed the nominations and was advised that a number of applications appeared to be incomplete. The Sub-Committee discussed whether the Award should be announced in 1990 and whether the 1990 application should automatically go forward with 1991. The Sub-Committee discussed problems which may arise by announcing the award before May. After considerable discussion the Committee approved the following recommendation:

- (a) That the Arts Co-ordinator request where required additional information including a resume, letter of endorsement and press clippings from the applicants.
- (b) That the 1990 Award be chosen in the immediate future following approval the 1990 winner be announced and advised that the award will be presented during the Arts Awareness Month May 1991.
- (c) That the 1991 Award be advertised for new nominees for presentation of Award during May 1991.

The Committee was advised that an organization had been nominated for the Award and agreed that organizations were not eligible as awards were given to individual recipients. The Committee directed the Arts Co-ordinator to prepare a letter to be sent to the Geritol Follies, thanking them for their application and advising them that they are not eligible.

2. CHAIRMAN'S REPORT

The Chairman advised of the recent Council approvals and provided an update in the following areas:

- Art Awareness Month
- The Recreation Needs Study Vision 2000. Advising that the Arts Needs have been included in the Report
- Crystal Palace Sub-Committee - an update
- Hamilton Place Task Force - the Chairman expressed some concern over the direction that the Task Force was taking and that they are not accepting minority reports from Members of the Sub-Committee. Mr. Renaud indicated that he has tried to present the Sub-Committee's views and he is not sure in the end that he will be able to endorse the final report. The Sub-Committee discussed the process of the Task Force and the history and how the Task Force was organized. The Committee agreed to table the remaining items of the agenda and discuss Hamilton Place Task Force.

A lengthy discussion ensued with the Sub-Committee regarding the direction of the Task force and the Sub-Committee's concerns.

Following discussion the Sub-Committee approved the following recommendation:

"That the Arts Advisory Sub-Committee notify the Hamilton Place Task Force that the Arts Advisory Sub-Committee intends to present a position paper".

3. RESIGNATION - SHEILA GREENSPAN

The Sub-Committee agreed to move back on the agenda to the resignation of Sheila Greenspan and approved the following recommendation:

"That the resignation of Sheila Greenspan be excepted and forwarded to the Parks and Recreation Committee for the appropriate action".

There being no further business the meeting was adjourned.

TAKEN AS READ AND APPROVED,

Lynn Dale,
Secretary

**MR. CHUCK RENAUD, CHAIRMAN
ARTS ADVISORY SUB-COMMITTEE**

Tuesday, 1990 November 22
12:00 o'clock noon
Room 219, City Hall

The Arts Advisory Sub-Committee met.

There were present: Mr. C. Renaud, Chairman
Mr. P. Mandia, Vice-Chairman
Mr. G. Mallory
Ms. J. Malseed
Ms. C. Nemeth
Ms. L. Morris
Mr. Wm. Powell
Ms. L. Robinson
Mr. J. Gaul

Absent with regrets: Alderman M. Kiss - City Business
Mr. B. Mason

Also present: Ms. J. Rapsavage, Citizens' Advisory
Sub-Committee Representative
Ms. M. Havelka, Manager of Cultural Services
Ms. C. York, Arts Co-ordinator
Mrs. L. Dale, Secretary

1. **SPECTATOR AWARD**

The Chairman reminded the Committee of the Spectator Award and encouraged Committee Members and their individual organizations to consider making a nomination. Mr. Renaud suggested that the Spectator could be contacted for further information.

2. **ARTS AWARD**

The Chairman advised that at the last meeting the Committee had agreed that three nominees would be contacted for further information. No additional information has been received to date and the deadline is Monday, 1990 November 26. Based on this, the Committee agreed to consider the applications at their December meeting and a recommendation would then be forwarded to the Parks and Recreation Committee in January.

3. **GRANT APPLICATION**

The Chairman advised that the Finance and Administration Committee had approved today the revised Grant Application and the deadline has been extended to 1991 January 31. Further, the Organizations will be receiving a letter from the City advising them that the application is available and that if their interested they can contact Kevin Beattie. The Chairman suggested that the Sub-Committee will need a meeting shortly after the deadline date to consider the applications for 1991.

4. NEXT MEETING

The Chairman reminded the Sub-Committee that their next regular meeting was on Thursday, 1990 December 06, and at that meeting the Sub-Committee will discuss the need for a January meeting. Further, the Chairman requested that the matter of West Avenue School which had been tabled at the last regular meeting be put on the agenda. The Sub-Committee discussed the fact that there are a number of Organizations who are interested in this school.

5. HAMILTON PLACE TASK FORCE

The Chairman, Mr. C. Renaud who is the Sub-Committee's designate to the Hamilton Place Task Force advised the Committee that he had in the past put forward comments and at this time he was looking for the support and direction from the Arts Advisory Sub-Committee for further comments to the Task Force.

The Secretary advised that if the Arts Advisory Sub-Committee wish to put forward an official report from the Sub-Committee in writing, that these comments should be forwarded to the Parks and Recreation Committee to request endorsement to submit the comments. The Secretary quoted Item 12 of the TWENTY-THIRD Report of the Parks and Recreation Committee which was adopted by City Council on 1990 December 12 being the Terms of Reference for the Arts Advisory Sub-Committee:

- (a) That the Arts Advisory Sub-Committee's general mandate is to act in an advisory capacity to the Parks and Recreation Committee on matters related to the Arts in Hamilton.

The Chairman indicated that he was seeking the Arts Advisory Sub-Committee's support before making further comment.

The Chairman turned the meeting over to the Acting Chairman, Glen Mallory.

The Sub-Committee discussed the history of the Task Force and that Mr. Renaud was appointed as the Sub-Committee's designate at the Task Force's request.

The Sub-Committee was advised that the Parks and Recreation Committee had been advised of Mr. Renaud's appointment to the Task Force by an Information Report on 1990 June 18.

The Sub-Committee discussed submitting their comments unofficially at this time and that when the final Task Force paper is complete, it may be a more appropriate time to submit official comments. The Committee indicated that they would discuss the matter in further detail at the end of the meeting.

The Committee agreed that there were a number of areas of concern which would be discussed at this meeting being

1. Studio Theatre
2. Unions
3. Office Space
4. Administration of Hamilton Place
5. Market Rate
6. Point of view of Patrons

The Sub-Committee discussed the draft Task Force Paper which not all members of the Sub-Committee had received.

5.1 HAMILTON PLACE ADMINISTRATION

The Sub-Committee discussed the proposed administration of the Hamilton Place and approved the following recommendation:

- (a) That the Arts Advisory Sub-Committee support a strong and independent Executive Programming Director with an Advisory Committee, or
- (b) That the Administration explore the possibility of returning to its original mandate as a separate entity.

5.2. OFFICE SPACE

The Sub-Committee discussed the matter of office space and approved the following recommendation:

That office space should be reserved exclusively for the Community Arts Groups.

5.3 MARKET RATES FOR OFFICE SPACE

The Sub-Committee discussed the fact that market rates will be determined by limiting the use of the office space to specific tenants and therefore it was not necessary to specifically deal with the issue of market rates for the office space and agreed the aforementioned motion in Item 5.2 dealt with the matter.

5.4 MARKET RATE AT THE GREAT HALL

The Sub-Committee discussed the Market Rate at the Great Hall and what the present rates include in relation to other Halls across Canada and the United States. The Committee agreed that the fair market value would be determined by the Hamilton Market. Following discussion the Committee approved the following recommendation:

That the Rental Rates for the Great Hall be based on fair market value.

5.5 STUDIO THEATRE

The Committee discussed the mandate of the Studio Theatre and the Rehearsal element that was originally in the Studio Theatre. The Committee discussed the purpose of the Studio Theatre and a policy for subsidizing groups in relation to the Studio Theatre. The Sub-Committee discussed the fact that the Sub-Committee's first motion in respect to the hiring of a strong independent Executive Director would provide the necessary authority to manage the Studio Theatre appropriately. No motion was passed, however, by consensus, the Sub-Committee agreed that the Studio Theatre should be administered the same as the Great Hall with respect to Fair Market Value.

5.6 UNIONS

The Sub-Committee discussed the direction of the Task Force with respect to the two unions under discussion: one being the Hamilton Musicians Guild and the other being IATSE. Ms. Malseed advised the Sub-Committee that the Hamilton Musicians Guild is a collective bargaining agreement and that the Task Force really has no right commenting on it.

The Chairman read a statement that is included in the amended draft Task Force Report. The Sub-Committee discussed the fact that IATSE effects many areas in relation to Hamilton Place and their renters whereas the Musicians Guild only effects some. The Sub-Committee was advised that the Task Force said at its last meeting that comments on IATSE should be forwarded to H.E.C.F.I. After considerable discussion the Committee approved the following recommendation:

That the Users of the Hamilton Place facility be encouraged to express their views to the Management on Union Contracts.

The Acting Chairman turned the meeting back over to the Chairman, Chuck Renaud and the Committee discussed the action with respect to these motions. The Sub-Committee agreed that they would not be formerly conveying its position as a Committee but rather that Mr. Chuck Renaud the appointee of the Sub-Committee would inform the Task Force of the Committee's position of these matters.

The Members of the Arts Advisory Sub-Committee requested that they get a copy of the final draft of the Task Force.

The Secretary reiterated to the Committee that Mr. Renaud would not be submitting an official report from the Sub-Committee.

The Chairman reminded the Sub-Committee that the next meeting would be December 06.

There being no further business the meeting was adjourned.

TAKEN AS READ AND APPROVED,

Lynn Dale,
Secretary

MR. CHUCK RENAUD, CHAIRMAN
ARTS ADVISORY SUB-COMMITTEE

CITY OF HAMILTON

- INFORMATION -

6.

DATE: 1990 November 25

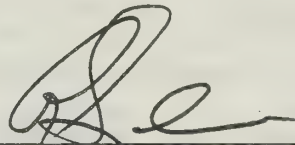
REPORT TO: Mrs. Lynn Dale, Secretary
Arts Advisory Sub-committee

FROM: Mr. R. Sugden
Director of Culture & Recreation

SUBJECT: ART IN PUBLIC PLACES POLICY

BACKGROUND:

The attached draft "Mission Statement, Principles and Objectives" is to be reviewed by the Arts Advisory Sub-committee at its meeting on Thursday, December 6, 1990.



R. Sugden

Attachment

MISSION STATEMENT

The City of Hamilton will initiate a public art programme to encourage public art projects which will humanize and enhance the urban environment.

PRINCIPLES

A public art policy and programme for the City of Hamilton is based on the same general principles as the municipal arts policy (POLICY FOR THE ARTS), i.e.

PARTNERSHIPS

The City of Hamilton recognizes that it is one agency among many, that it shares responsibility for local arts development, and acknowledges that co-operation with its partners would be in the best interests of all concerned.

EXCELLENCE

The City of Hamilton encourages the pursuit of excellence in the creative efforts of individuals and organizations at all levels of artistic activity.

AWARENESS AND APPRECIATION

The City of Hamilton has a responsibility for enhancing and facilitating the general public's awareness of, and appreciation for, the local arts environment.

ACCESS

The City of Hamilton has a role in ensuring public access to arts activities, services and venues.

OBJECTIVES

- 1) To provide an organizational framework for the review, administration and processing of public art projects.
- 2) To encourage Hamilton to excel as a humane, functional and pleasing environment for the well being and enjoyment of residents and visitors through the many forms and purposes of public art.
- 3) To provide a climate in which public art is a means of integrating artistic expression into the public domain.
- 4) To initiate and encourage participation and dialogue among affected interest groups regarding the design, appearance and use of public places.
- 5) To support, through public art projects, opportunities for the education and cultivation of audiences for the arts.
- 6) To promote the concept of co-operative funding mechanisms which involve government and the private sector for the implementation of a public art programme.
- 7) To create an objective selection process within the public art programme.
- 8) To ensure that an appropriate level of responsibility exists for the professional maintenance of permanently installed public art.

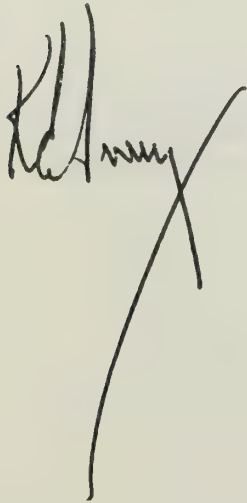
CORPORATION OF THE CITY
MEMORANDUM

TO: ALL COMMITTEE SECRETARIES YOUR FILE:
FROM: K. E. Avery OUR FILE:
City Clerk PHONE: 546-3994
SUBJECT: VACANCIES ON CITY COMMITTEES/ DATE: 1990 November 23
LOCAL BOARDS

As you may be aware, City Council passed a resolution to undertake strategies to improve the representation of visible minorities on Citizen Committees, Boards and Commissions of the City of Hamilton.

In an effort to inform as many interested citizens as possible, notices of vacancies on Citizen Committees, Boards and Commissions will be circularized to all City Committees with citizen member representation.

Please bring the attached Public Notice to the attention of your Committee, Local Board or Commission.



CITY OF HAMILTON

PUBLIC NOTICE

The Corporation of the City of Hamilton will be considering the appointment of a citizen member to the following Committee:

Arts Advisory Sub-Committee

The Arts Advisory Sub-Committee's mandate is to act in an advisory capacity to the Parks and Recreation Committee on matters related to the Arts in Hamilton; to monitor and review the City's Policy for the Arts; and, to administer the Hamilton Arts Award.

Any citizen who wishes to be considered for appointment to this Committee, is requested to forward a resumé of qualifications and reasons for wishing to serve, to Mr. K. E. Avery, City Clerk, City Hall, 71 Main Street West, L8N 3T4, no later than Monday, 1990 December 17.

City Council wishes to ensure that its Committees, Boards and Commissions reflect the diverse nature of Hamilton's population and encourages all residents to consider this opportunity. Applications from women, persons with disabilities, native persons, and racial and ethnic minorities are especially encouraged.

K. E. Avery, City Clerk
City Hall, Hamilton, Ontario

NOV 29 1990

CORPORATION OF THE CITY OF HAMILTON

MEMORANDUM

8.

TO: Mr. K. Beattie
Grants Co-ordinator
Treasury Department

YOUR FILE:

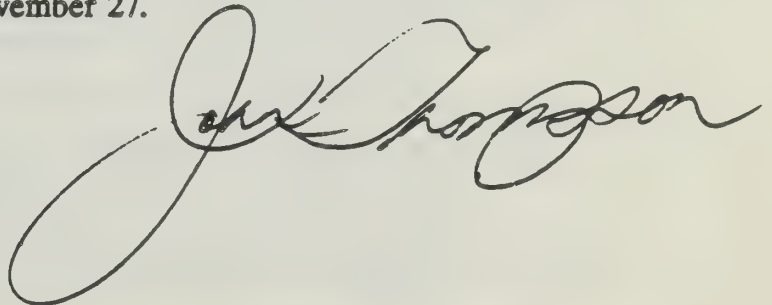
FROM: Mr. John Thompson, Secretary
Finance & Administration Committee

OUR FILE:
PHONE: 546-2747

SUBJECT: 1991 GRANT APPLICATION AND
POLICY REVISIONS

DATE: 1990 November 28

Attached for your information and appropriate action is a copy of Section 12 of the TWENTY-SIXTH Report of the Finance and Administration Committee adopted by City Council at its meeting held 1990 November 27.



att.

c.c. Mr. L. Sage, Chief Administrative Officer
Mr. R. Sugden, Director of Culture and Recreation
Mrs. L. Dale, Secretary, Arts Advisory Sub-Committee

12. That the existing General Grant and Convention/Reception Grant Applications and Policies be revised to reflect the following changes:
- (a) General Grants: All references within the existing policy and application are to be amended to reflect as a general rule funding to those organizations which provide a service within the jurisdiction of the City as defined within the Municipal Act and specifically reflect the following:
 - (i) Regardless of whether a grant application is old or new, all applications received by the deadline will be considered by the Grants Review Group following which their recommendations, in alphabetical order will be forwarded to the Finance and Administration Committee for approval;
 - (ii) Grant applications received after the deadline will not be considered. However, in the event a member of the Committee or City Council insists that a late application be considered, the Finance and Administration Committee will decide whether or not to consider the application by a majority vote. Late applications will only be considered after all of the applications received within the deadline have been reviewed, processed and finalized;
 - (iii) That a letter be forwarded to all past grant recipients as well as new applicants who have requested an application form advising that they must contact the Office of the Grants Co-ordinator to arrange to obtain a copy of the grant application at which time the applicant will be informed of the deadline for submitting applications;
 - (iv) Advertise the availability of the grants and the deadline which has been extended to 1991 January 31 for the 1991 grants only for receiving applications for three (3) consecutive weeks;
 - (v) With respect to the Grants criteria, consideration will not be given to any function or event to which participation is limited to any exclusive segment or element of the community;
 - (vi) With respect to the Grants criteria, consideration will not be given to any organization that is in receipt of an interest-free loan until the loan is totally repaid;
 - (vii) With respect to the Grants criteria, consideration will not be given to any organization which requests funds to offset costs of representing the City at events outside of Hamilton;

- (viii) All requests for interest-free loans are to be considered by the Grants Review Group and that the calculated lost interest revenue is to be charged to the Grants Budget;
 - (ix) That any organization which has an approved grant of \$5 000 or more must supply an audited financial statement of their prior year's operations before any grant payments are made;
 - (x) That the proposed amendments to the Grant Application and Policy from the Arts Advisory Sub-Committee, attached hereto and marked Appendix "A", which was endorsed by the Parks and Recreation Committee meeting held 1990 August 21 with the exception of item (e) (the deletion of Question #7) be implemented;
 - (xi) That question 16 as amended by the Arts Advisory Sub-Committee (sub-section (x) above) which addresses the issue of planned financial self-sufficiency incorporate a request for a five year financial plan;
 - (xii) to allow for appeals by any organization which disagrees with the Grants Review Group recommendation that the organization does not meet the general criteria for the consideration of grants;
 - (xiii) an annual capital budget provision at a maximum amount of \$100 000 be submitted as part of the Capital Budget process for funding of Capital Grants. Capital Grants would be processed through the Grants Review Group and the Finance and Administration Committee in accordance with the Grant Policy. Any annual Capital Funds not allocated would be transferred to a reserve for Capital Grants.
- (b) Convention/Reception Grants: All references within the existing policy and application are to be amended to reflect the following:
- (i) with respect to the Grants criteria, it should be consistent with the General Grants criteria and include those proposed amendments noted above;
 - (ii) the funding formula to calculate the grant amount is applicable to one occasion regardless of the number of events or activities that might take place within the relative timeframe.

EXHIBIT A

Changes to City's General Grant Application

THE CORPORATION OF THE CITY OF HAMILTON

GENERAL GRANT APPLICATION

Page 1
(Rev. 11/89)

Each organization applying for a grant is required to complete this form annually and forward same to Mr. D. K. Seattie, Grants Co-ordinator, Treasury Department, City Hall, 71 Main Street West, Hamilton, L8N 3T4 (telephone 546-2739), together with their supporting information indicated.

THE DEADLINE FOR SUBMISSION IS DECEMBER 31.

THE GRANTING OF ASSISTANCE IN ANY ONE YEAR OR OVER SEVERAL YEARS IS NOT TO BE INTERPRETED AS A COMMITMENT TO FUTURE YEARS' FUNDING.

In the event that more space is required in replying to any question, please use a supplementary sheet and attach to the application.

- * a) Page 1 fourth paragraph "In the event that more space ... attach to application" be in bold lettering.

LIAISON PERSON _____ PHONE NO. _____

B. AMOUNT OF GRANT REQUEST: \$ _____

C. PURPOSE OF GRANT: (Indicate)

_____ CONTINUING GENERAL ACTIVITIES (OPERATING)
_____ CAPITAL
_____ ONE TIME - SPECIFIC PURPOSE

D. IF OPERATING GRANT, CALCULATE THE CITY'S CONTRIBUTION AS A PERCENTAGE OF YOUR TOTAL OPERATING BUDGET:

	AMOUNT	%
- OPERATING BUDGET - NOT INCLUDING GRANT REQUEST.....\$		
- CITY'S CONTRIBUTION (GRANT REQUEST).....\$		
TOTAL OPERATING BUDGET	\$	100%

NOTE: In most cases the approved grant may be limited to a maximum of 25% of the total operating budget after the initial grant year. The total operating budget must include any relevant charges for City property rentals and cost recovery of services.

FOR CITY USE ONLY

RECOMMENDATION

FINANCE AND ADMIN- ISTRATIVE COMMITTEE		3). APPEAL	4) CITY COUNCIL
1) GRANTS REVIEW GROUP	2) ISTRATIVE COMMITTEE		
\$ _____	\$ _____	\$ _____	\$ _____
CATEGORY _____	CATEGORY _____	CATEGORY _____	CATEGORY _____
DATE _____	DATE _____	DATE _____	DATE _____

GRANT PAYMENT

- UPON CITY COUNCIL APPROVAL	\$ _____	_____ / _____ (date/cheque #)
- OTHER DATE OR INSTALMENTS	\$ _____	_____ / _____
	\$ _____	_____ / _____
	\$ _____	_____ / _____

- * b) Add "Arts organizations' applications will be reviewed initially by the Arts Advisory Sub-Committee" at the bottom of the page.

GENERAL GRANT APPLICATION

Page 3
(Rev. 11/89)

4. Do volunteers participate in your program?

No _____ Yes _____ If yes, please indicate number and type of involvement.

* c) Page 3 #4 - to be reworded as follows:

"If yes, please indicate number of volunteers and number of volunteer hours of work contributed annually" and type of involvement.

6. Does your organization provide a service to:

(a) All citizens _____

(b) A specific group _____

(c) A specific area _____

Describe briefly:

* d) #6 - Add in brackets beside (b) and (c) "(which group; explain in detail)" and delete the words "Describe briefly".

7. In what geographical area does your organization operate?

* e) Ignore #7 - deleted. → Grants Review Group recommends that Question 7 remain as part of the application

GENERAL GRANT APPLICATION

Page 4
(Rev. 11/89)

8. For what purpose are the requested grant funds to be utilized within your organization? Be specific.

9. For what reason does your organization merit the use of public funds for the purpose indicated above?

10. a) Has the organization requested financial assistance in the last twelve months from other organizations, e.g. federal, Provincial, or Municipal Governments, Private Corporations, Foundations, etc? YES _____ NO _____

If Yes, complete the following:

<u>Date of Application</u>	<u>From Whom Requested</u>	<u>Amount Requested</u>	<u>Approved or Denied Amount</u>
----------------------------	----------------------------	-------------------------	----------------------------------

- * f) Page 4 #10 - before the Note, add the following sentence: If no, please advise why other sources of funding have not been explored".

NOTE: YOU ARE ADVISED THAT CONSIDERATION WILL NOT BE GIVEN TO AN APPLICATION FOR FINANCIAL ASSISTANCE IF A SIMILAR APPLICATION HAS ALSO BEEN SUBMITTED TO THE REGIONAL MUNICIPALITY OF HAMILTON-WENTWORTH AND/OR AN ORGANIZATION THAT RECEIVES A SUBSIDIZED RENTAL RATE FOR USE OF A FACILITY OR FACILITIES UNDER THE JURISDICTION OF THE HAMILTON ENTERTAINMENT AND CONVENTION FACILITIES INC.

- b) Are any funds outlined above conditional upon City assistance. If yes, what are the ramifications of the City denying a Grant?

11. What other steps are being taken to increase revenues? Examples should be given such as increasing your membership or admission fees.

- * g) #11 - question listed should be part (a) and add part (b) as follows:

"(b) If your organization is experiencing a financial deficit situation, please explain and detail your plans for addressing the deficit.

12. Does this organization provide a service for which a charge is made? Some examples are admission fees, membership fees and rental charges. If answer is "yes", give details.

h) Page 5 #12 Add the following "If applicable, please detail your organization's admission fees, membership fees, rental charges and audience statistics".

13. Have you received funding from the City in prior years? If so, when and how much?

<u>Year</u>	<u>Requested Amount</u>	<u>Approved Amount</u>
_____	\$ _____	\$ _____
_____	\$ _____	\$ _____
_____	\$ _____	\$ _____
_____	\$ _____	\$ _____

14. What are your estimated grant requests from the City of Hamilton for the next three years (exclusive of the present grant application year)?

<u>Year</u>	<u>Amount</u>
_____	\$ _____
_____	\$ _____
_____	\$ _____

THE GRANTING OF ASSISTANCE IN ANY ONE YEAR OR OVER SEVERAL YEARS IS NOT TO BE INTERPRETED AS A COMMITMENT TO FUTURE YEARS' FUNDING.

NOTE: An organization receiving a grant will NOT automatically qualify for continuing funding, and will be subject to annual evaluation.

15. What are the consequences to your organization of receiving no funding from the City of Hamilton?

16. Will your organization ever be self-supporting? If yes, when?

If no, how will your service be continued if financial assistance is terminated in the future by the City?

* → i) Page 6 Delete #16 and insert the following in lieu thereof:

"What are your organization's plans for becoming more financially self-sufficient?" If you do not foresee an increase in financial self-sufficiency, what are your organization's goals for the future?"

17. Would your organization agree, subject to your availability and if requested by the City, to perform or otherwise provide your services at public functions or events, free of charge?

* → j) #17 should become a requirement of the grant and not a request.

GENERAL GRANT POLICY

GRANTS TO OUTSIDE ORGANIZATIONS

CONTENTS

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1. LEGISLATION	1-2
2. POLICY GOAL AND OBJECTIVES	2-3
3. GENERAL CRITERIA FOR CONSIDERATION OF GRANTS	3-4
4. PROCESSING OF GRANT APPLICATIONS	5-7

EXHIBIT B

Changes to City's General Grant Policy: Please see page 4

GENERAL GRANTS POLICY

3. GENERAL CRITERIA FOR THE CONSIDERATION OF GRANTS - continuedConsideration Will Be Given To: - continued

5. The degree to which the City will be expected to contribute to the total funding of the program.
6. Projects that are essential to the citizens of the City which cannot be financed by private business or donations.
7. The nature of each project and the relationship of the project to the responsibility of City Council.

* Page 4

Under 3 - General Criteria for the Consideration of Grants that the following be added as item 8:

"8. Individuals and/or private organizations under the auspices of an established non-profit arts organization.

GENERAL GRANTS POLICY

3. GENERAL CRITERIA FOR THE CONSIDERATION OF GRANTS - continuedConsideration Will Be Given To: - continued

5. The degree to which the City will be expected to contribute to the total funding of the program.
6. Projects that are essential to the citizens of the City which cannot be financed by private business or donations.
7. The nature of each project and the relationship of the project to the responsibility of City Council.

Consideration Will Not Be Given to:

1. A similar application which has also been submitted to the Regional Municipality of Hamilton-Wentworth.
2. Requests for grants to an individual, or to an individual group that is controlled by a parent organization (in this case the parent organization should apply for the grant, i.e., an association as opposed to a team).

Under "Consideration Will Not Be Given to", item 2 be changed to read as follows:

"2. Requests for grants to an individual, or to an individual group that is already under the control of a parent organization (in this case the parent organization should apply for the grant, i.e. an association as opposed to a team)."

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